

February 1, 1958

Mrs. Arthur Dintenfuss
B Contemporary Gallery
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

In my usual check-up of the outstanding consignments, I found that you still have four Shahn prints which were consigned to you as of June 20, 1957. Won't you please return these at your convenience so that we may check off our inventory?

After the first of April I think we will have a better supply of paintings and drawings in the event that you are planning some special exhibitions. Meanwhile,

My best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Feb. 5, 1958

Mr. Wilbur D. Peat, Director
John Herron Art Institute
Pennsylvania Ave. & 16th Sts.
Indianapolis 2, Ind.

Dear Mr. Peat:

Your Show was returned today. On the left side,

Toward the top of The painting "From the Plains I" by
Georgia O'Keeffe are two, what look like, white paint
marks. I am certain they were not present when the
picture left here.

I am very sorry this had to happen. Will you please
contact us at your earliest possible convenience.

Sincerely yours

John Marin, Jr.

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4206 N. Maryland Ave.
Portland 11, Oregon
Feb. 11 - 1958

The Downtown Gallery.

Edith Greer Halpert.

I have enjoyed your very nice
letters regarding my late
brother's work and am sending
a clipping I have of 1952 and
will you mail it back to me
as it is scrapbook material and
I need it. This painting is
a beauty about 24 x 30⁽ⁱⁿ⁾ and the
frame was made (hand carved) by
my brother. It is now for sale
by The Morrison St. Gallery
the price is \$1000⁰⁰ and is well
worth it, however you will
have to see it really to appreciate
it, it is really alive with
form and color. You will
want to own it yourself and I
hope you can.

Very sincerely,

Maurice A. Pierce.

P.S. You will note my home address is
4206 N. Longview Ave. and my Barber Shop address
is 4206 N. Maryland Ave. a coincidence indeed.

Feb 15. 58

Dear Edith..

I am told that
you are starting a new gallery
with Mr. Wordman.

For some time I have been
looking for the right gallery which
is difficult. If this new gallery
does not entirely concern itself
with abstract and non-objective art
I would be very interested to join
it.

Let's get together and discuss this
further sometime.

Best regards
Ernest.

United States Post Office

NORTHFIELD, OHIO

FEB 1 1958

Downtown Gallery
32 E. 51 st.
New York, N.Y.

Dear Madam:

I did not receive a reply to
my second inquiry in January
relative to the Zornich sculpture.
Perhaps the piece has also been
sold. (Man and child)

Respectfully,
(Mrs. S.R.) Marie Agee

CLASS

BY REPLYING
MENTION DETAILS AND DATE

2121 Virginia Ave.
Washington 7, D.C.
February 15, 1958

Downtown Gallery
32 E 51st Street
New York, New York

Gentlemen:

I have a special interest
in obtaining reproductions of
Georgia O'Keeffe's "White Barn"
and a painting of a large sun-
flower, ^{same artist} title unknown. The
Museum of Modern Art has
referred me to you with the
thought that you might have
these reproductions available.

If there is a catalogue relative
to these reproductions, I would
appreciate having one. If they
are not catalogued but otherwise
available, I would appreciate

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

NAL S. DUMAS.....Chmn., Board of Trustees
WALTER C. HILL.....Chmn., Executive Committee
MRS. GRANGER HANSELL.....President
REGINALD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

February 4, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is to notify you that we have shipped via Railway
Express, through Berkeley, the following paintings:

Harnett
Dunth
Georgia O'Keeffe
Stuart Davis

Thanks again for your very generous loan to our still
life exhibition.

With best wishes and kind regards,

Sincerely,



Marguerite Belk
Secretary to Dr. Poland

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 14, 1958

Mr. Seymour Fogel
Southwind
2411 Kinney Road
Austin 4, Texas

Dear Mr. Fogel:

It was nice to hear from you.

For many reasons, I have detached myself from the plan I mentioned, but can advise you that several artists have made arrangements with Mr. Lee Kordness, who, as you may know, organized ART:USA:58, and is now opening a new gallery, for the time being limited to a group of ten artists. When you are in New York, perhaps it would be a good idea for you to call on him.

When you are in New York, come in to say hello.

Sincerely yours,

RMH:pb

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 5, 1958

METROPOLITAN B-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Following your letter of February 1st, I did some pretty thorough research in our vast files on the 25th Biennial Exhibition. Mr. Weber's painting, Still Life Distributed, was lent for the Historical Section of that exhibition by the artist himself. The painting was brought to your Gallery and subsequently shipped to Washington with several canvases borrowed from the Downtown Gallery for the same exhibition.

As you may remember, the Biennial was presented in Toledo after the conclusion of our Washington showing. Our files indicate that the Toledo Museum of Art must have returned the painting directly to Mr. Weber on Long Island. Would it be possible for you to check this with the artist? If not, I shall be glad to write the Registrar at the Toledo Museum to make double-sure.

With best regards,

Sincerely yours,

Gudmund 'igtel'
Assistant to the Director

GV/s

INDIANA UNIVERSITY

College of Arts and Sciences

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

February 14, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enclose herewith my only photograph of the Rattner painting "Place of Darkness" but you may keep this for your record, and in due course we will have a new photograph made. The painting was bought by me through Paul Rosenberg and Company at the time of the Pepsi-Cola third annual exhibition, and I gave it to Indiana University in December of 1957. Its dimensions are 50½" by 70½".

I would be grateful to you if you would give me an estimate of its current market value which I can use for tax purposes. This estimate should be a realistic one, in other words, what you would be inclined to ask for it in case you had a purchaser right now. I am not expecting to show an excessive evaluation in my tax return, but would hope to claim as much as is reasonable under these circumstances.

With all kindest regards,

Henry R. Hope
Chairman

HRH:bn

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UNIVERSITY OF CALIFORNIA PRESS

BERKELEY 4, CALIFORNIA

February 14, 1958

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The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

This acknowledges receipt of an incomplete set of progressive proof of Rising Moon, 1941 by Arthur Dove. There is no proof of yellow only, and there is no proof of red only.

The progressive proof and plates will be returned to you when the job is completed.

Sincerely,


John B. Goetz
Production Manager

JBG:ds

Dream Farm

1581 Old Mill Road, Lake Forest, Illinois

Mr. Youngquist will deliver out to the suburbs by van after Newcomb Maklin have uncased them.

Our exhibit will be hung on Mar. 17.

Herman Spertus expects to be in N.Y. and/or Washington soon - He's artistic and unorganized - I'm the specific, organization demon.

Please write me if there is anything you question. Thanks for the immediate photos, etc.

Cordially

Mildred Tager

1581 Old Mill Road
Lake Forest, Ill.

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THE ALAN GALLERY

CHARLES ALAN
HOWARD ROSE

788 MADISON AVENUE AT 68TH STREET
NEW YORK 21, N.Y. LEHIGH 5-9118

15 February 1958

rior to publishing information regarding sales transactions, the publisher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

Dear Edith:

George Morris just returned from Europe this morning and will telephone you on Monday to give you whatever additional information you need. He will deliver a photograph of himself himself; here are the photographs of Clear and Lewandowski.

Clear is painting a view of the building as seen from St. Paul's churchyard down the street. It will be a daytime view (so as not to duplicate Grammer), done from street level. He had about fifty Kodachromes made to get the building and the environs correct. From what he has told me of the painting it sounds very Clearish and very interesting.

Sincerely yours,



Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Jan Goldman
65 MERRIAM AVENUE
LEOMINSTER, MASSACHUSETTS

Feb. 6

Downtown Gallery
32 East 51st St.
New York

My dear Mrs. Halpert:

Mr. John Bauer has advised me that you handle Max Weber's work.

After seeing several of his paintings in exhibits, including the Dec. 9 exhibit in your gallery, sponsored by the Town School, I feel that some day I would like to own a Weber.

Also I fear his work may be far too expensive for me to consider. I would appreciate your letting me know into what price range his paintings fall.

Mr. Bauer mentioned that Weber has done, at various times, very small watercolors. He suggested that if the oils seem too costly, I should inquire

February 1, 1958

Mr. William T. Kemper
1616 Commerce Building
Kansas City 6, Missouri

Dear Bill:

Being a curious character, I am writing to ascertain what all happened in connection with our two projects -- THE EMBRACE by Lerach, for Florida, and THE MOMENT for Kansas City. I do not mean to harass you but I would appreciate a note at your convenience.

No doubt you are in Florida at present, while we poor northerners are sloshing through snow, sleet, and rain.

Last night I had dinner with Steven Kaufman and Jerry Zipkin and, as usual, we had a very gay time. If it is of any interest to you, you have three fond admirers and I am sure that they would want to join me in sending affectionate regards to you.

Sincerely yours,

EGH:pb



SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA
February 17, 1958

Mrs. Edith Grigor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Thank you for your letter of February 8th. From what I have seen, which I must admit is not extensive, I would certainly agree with you, Mr. Zerbe and Mr. McNab that it would be difficult to assemble a really exciting Florida show unless just a few artists were chosen. But, if this sort of thing would interest you, I believe that you could have a fine show.

A few days ago Bill Pachner, who is now living and teaching in Tampa, came and lectured in Sarasota. He had slides of some of his work and a few paintings with him. I was terribly impressed not only with his work but also with what he had to say verbally.

I believe that I sent you the catalogue of the "Four Florida Painters" Show which was held at the Ringling Museum a year or so ago. So far as I can gather these four, Zerbe, Pachner, Solomon and Massin, would form the basis of any exhibition which included Florida. I'm afraid that my knowledge of painters in the adjoining states is really nil, but I do think we could receive help in that area from the Atlanta Art Institute.

I expect to leave Florida for the north sometime in June. As you know, I would be delighted to have you come down to Florida to look the situation over any time between now and then, or for me to do anything here that you felt will be helpful. The Art Association's national show is coming up the beginning of March (to hang for the entire month) and I imagine that there will be entries from some of the surrounding states. So if you could plan to come down any time during March we might have a variety of work assembled right here for you to look at.

Let me know your plans. Until then my best wishes.

Sincerely,

Ann S. Brown

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 3, 1958

METROPOLITAN 8-2211

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Mrs Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is a clipping of yesterday's Washington Post art section. The Evening Star has not published its story yet. When it does, we will send you the article. Needless to say, Mr. Rattner will receive his copies.

It was too bad that Mr. Rattner could not come to the Gallery earlier that day. Mr. Calder arrived at 11:00 a.m. so the reporters concentrated on him. We sent out our releases covering both exhibitions well in advance and followed these up with telephone calls. After that, we could just pray that the papers would pay us some attention.

I must add that the exhibition has had exceptionally good attendance.

With best regards,

Sincerely yours,

Gudmund Vigtel

Gudmund Vigtel
Assistant to the Director

GV/s
Encl.

February 8, 1958

Miss Ann S. Brown
Sarasota Art Association
Sarasota, Florida

Dear Ann:

It is too bad that our travels seem to keep us apart, but I am glad that we had an opportunity to discuss the matter briefly via telephone.

As a strange coincidence, I received an announcement of an exhibition which I am enclosing and if I am not mistaken, there have been several others of individual cities or states held at the same museum in the recent past.

As I mentioned to you in our conversation, the State of Florida could hardly produce enough outstanding paintings and sculptures to create sufficient interest in New York. I have had occasion to see quite a number of paintings of that region while I was in Palm Beach and in Miami during the past three years, and both Mr. McNab and Karl Zerbe agreed with me that it would be impossible to assemble an exciting exhibition from the State unless a small number of artists were chosen with several paintings and sculptures per artist.

As soon as I clear the accumulation of correspondence, etc., which accumulated during my absence, I shall try to locate the original correspondence and the complete outline proposed by McNab two or three years ago, and perhaps we can work out something on a more modest scale which will make an exhibition possible.

How long do you plan to remain in Florida? It is just barely possible that I can make another trip within the next month. If the time is short, I shall get busy on the idea previously mentioned. In any event you will hear from me within a week or so.

My very best regards.

Sincerely yours

EMM:la

February 18, 1958

Mr. Ernest Nieme
331 East Fifty-Fifth Street
New York 22, N. Y.

Dear Ernest:

Life in the art world never ceases to be entertaining and as long as there are so many rumors.

You may recall that the first rumor (and there have been many since) was that I subsidized Nordness in the USA:58 exhibition. The second was that I sold him the Gallery for a very large sum and planned to remain here in a managerial capacity. The newest is that I am running the new gallery which he has organized.

Because several of the artists he has selected were connected with the Downtown Gallery until 1951 I have offered to give Nordness whatever help he needed from me and I am deeply interested in Zerbo, Levi, et cetera. On the other hand, I have nothing whatsoever to say about the artists he chooses but shall be delighted to suggest your name as you are also one of my "boys." It would be best, however, for you to communicate with him directly after he opens the gallery the latter part of March with his initial group of ten artists.

You may rest assured that I will exert whatever little influence I have.

My very best regards.

Sincerely yours,

EGH:pb

RAILWAY EXPRESS AGENCY, INC.
CLAIM DIVISION
SAN FRANCISCO CLAIM BUREAU
635 Folsom Street
San Francisco 7, California

Walter Pillard
Chief Claim Agent

Always Quote Our
Number

53294-J

C
D
P
Y
Detering Galleries
1403 McGowen Avenue
Houston 4, Texas

Gentlemen:

This will acknowledge receipt of your letter of June 2 inquiring as to status of your claim for damage to an oil painting in shipment from Downtown Galleries, New York, January 15, 1958.

Please be informed this claim is under active investigation which we expect to conclude in the very near future. Until such time as we can complete our investigation your continued indulgence is appreciated.

We note also that in reviewing this claim file that shipment moved with a declared value of \$500.00 and pending determination of carrier liability claim must be amended to that figure.

Also we would like to have you explain how you arrived at a depreciation allowance of 25% or \$625.00 since it is indicated in Joint Inspection Report that painting had a slight 2" scratch on the picture and this does not appear to be a 25% depreciation damage.

Please let us hear from you in this respect.

Yours truly,

Chief Claim Agent

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS

DEPARTMENT OF PAINTING
ART CENTER WEST

February 7, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Further to today's telegram I am writing to explain that Mr. Shapiro has written withdrawing his original offer of three Rattners and reverting to the first request of "Two Figures with Masks." His only explanation was that he had received two other requests. Our answer to his offer was prompt, and we were, of course, disappointed that he has taken this action.


It may well be too late now for you to be able to do anything for us in the major shipment Budworth is making, but I have been worried in case you had decided against the inclusion of one of the two you were originally planning to send, in which event we are likely to end up with only two works by Rattner.

If you did eliminate one, since we have photographs of both, it perhaps is still possible to send it to arrive here in time for the show. Its arrival prior to the 25th still would not be too late for inclusion.

I hope that you have not experienced too much difficulty in collecting the biographical and photographic materials for the catalog which you said you would try to have sent to us.

With all best wishes,

Sincerely,


Alvin L. Gittins
for the Exhibition Committee

ALG:ajt

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SIMMONS COLLEGE
BOSTON, MASSACHUSETTS

February 13, 1958

Dear Sir:

I am a senior in the School of Publications and I am doing a promotional book on Seazin O' Keeffe for a Graphic Arts project. I would appreciate it very much if you could send me any material you might have about the artist. I would be interested in any pertinent facts you might be able to tell me in locating further information also. Thank you very much.

Sincerely,
Joan Blumenthal
78 Pilgrim Rd.
Boston, Mass.

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THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

REFERENCE DEPARTMENT
PRINTS AND PHOTOGRAPH DIVISION

February 13, 1958

Dear Mr. Allen:

According to our records, the silk screen print by Ben Shahn, "Mine Building", described in your letter of January 25, 1958, was shipped to Mr. Shahn in care of your gallery on August 5, 1957. The Railway Express Agency waybill number was 65-98-57.

Sincerely yours,

Alice Lee Parker

Alice Lee Parker
Assistant Chief

Mr. L. A. Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

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DOVE

February 1, 1958

Miss Doris Bry
80 LaSalle Street
New York 27, N. Y.

Dear Doris:

At last I have had a chance to study the contents of your letter carefully and am making arrangements to check through the Camera Works at the Museum of Modern Art, specifically the issue #31 as well as #38.

Meanwhile, if you would be good enough to write to Gallup at Yale to have photostats made of the four articles referred to as 1., 2., 3., and 4. in your letter of January 18th, I should be most grateful. He could send them to me directly, together with a bill for whatever expenses are incurred.

As I advised you, this is of such vital importance that I am sure you will want to be of help.

Many thanks for your kind cooperation.

Sincerely yours,

EGH:pb

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February 14, 1968

Mr. Edward Millman
Woodstock
New York

Dear Eddie:

As we are now preparing the publicity material in connection
with the 100 Church Street project, I am writing to ascertain
whether you could send me as soon as possible a photograph of
yourself and your biographical data - including museum repre-
sentation.

Can you also let me know the dimensions of the painting, so
that we can supply the proportions to the layout men.

Many thanks for your cooperation.

Sincerely yours,

February 14, 1958

Mrs. R. M. Norton
255 Barcelona Road
West Palm Beach, Florida

Dear Mrs. Norton:

It was good of you to write.

From the newspaper accounts the weather has not improved much since my last visit but we have had such a edge of snow, rain and sleet here that any change is an improvement. As a matter of fact I had to fly to Houston last week and enjoyed the most superb weather but could not stay long enough to benefit by it.

Naturally, I am very pleased that the great O'Keeffe is in the Norton Collection, and so is O'Keeffe who is in town at present in preparation for her forthcoming exhibition which we think will create considerable stir. The exhibition comprises fifty watercolors painted in 1916 and 1917 which presage her recent work and which will make many of the young artists sit up in astonishment as the O'Keeffe paintings forty years back look so much like our current avant-garde.

I certainly regret not having seen your work but hope to get down in the Spring while you are still in Florida. Meanwhile, my very best regards to you.

Sincerely yours,

EDH:pb

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Miss Lenore Detering

February 8, 1958

Miss Lenore Detering
Detering Galleries
1403 McGowan
Houston 4, Texas

My best regards,

Dear Lenore:

You can imagine my chagrin when I found myself whisked away in the limousine toward the airport without having had an opportunity to bid a fine farewell to you and Jeanne. What a fine way to express my gratitude for the delightful lunch and for all your many kindnesses during my visit in Houston. Please accept my apology -- and I know that you understand the situation thoroughly.

The return trip was very pleasant in spite of the bad weather and I reached my home at about 10 P. M. facing a mountain of mail and messages. However, the Houston visit was not only pleasurable, but also served as a delightful vacation and I was more or less prepared for the accumulation of work.

Several of the artists who had occasion to see your catalogue were very much pleased with it, and join me in hoping that the exhibition will prove to be a success for you, not only promotion-wise, but also financially. Incidentally, will you be good enough to tell Mrs. Marcy Brown that no prints were made of "Chicago" or of "Cosmos". Most of the silk screens are completely independent of his major pictures and you have the entire set, with two or three exceptions which were completely sold out a long time ago. This includes Phoenix which you sold and which was the last print available of that edition. The others were shipped to you immediately upon my return and have probably reached you by this time.

Incidentally I asked Mr. Allen to wire you regarding the Danuth watercolor "Pine and Apples". As I advised you we are running very short of pictures and since I wanted to send you the cream of our collection, I included several which were under consideration. Today we received word from a museum that the committee wishes to see this painting which the director and his associates selected about two weeks ago during their New York visit. While I cannot ask you to withdraw it from the show as early as this, would you mind very much withholding it from sale so that they may tentatively work with a photograph and obtain a temporary decision until the painting may be shipped to them for the committee.

I enjoyed my visit and particularly to know you and Jeanne. You must

LAWRENCE H. SELZ ORGANIZATION, INC.
Public Relations Counsel
221 NORTH LA SALLE STREET • CHICAGO 1, ILLINOIS
AIR MAIL SPECIAL DELIVERY

February 6, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

In handling publicity for the Abraham Rattner exhibition at North Shore Congregation Israel, Glencoe, March 21-23, we would like to have black and white glossy prints available of any of the works from your gallery.

Of those to be shown, we have prints from you of "Farm Composition (Skowhegan), 1950" and "Sag Harbor #1, 1957".

Will you please rush any available prints of the works?

We will return all prints.

Sincerely

Donald C. McClurg
Donald C. McClurg
Account Executive

DCM:flc

Photos Sent

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February 1, 1958

Mr. Alvin L. Gittins
College of Fine Arts
Art Center West
University of Utah
Salt Lake City, Utah

Dear Mr. Gittins:

Thank you for sending so complete a report on the pictures.

I telephoned Mr. Milton Lowenthal of 1150 Park Avenue this morning and he agreed to lend a very outstanding painting by Stuart Davis, entitled MELLOW PAD. Because Mr. and Mrs. Lowenthal are leaving for a two-months vacation, I took it upon myself to pick up this picture and hold it for your approval.

For the two pictures by Max Weber which you cannot obtain from the lenders, we are substituting a very important oil and a recent gouache. The list is enclosed. And photographs will be sent to you as promptly as we can manage.

Also, if you would like a substitute for Shahn's Mainonides, I shall be glad to lend a painting of the same period, which belongs to me. But of course I will wait until we receive your reply.

Sincerely yours,

EGH:pb
Enclosure

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WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
CABLE "ARNWEISLAW, N. Y."

120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800

February 4, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

The painting for the La Jolla Art Center is by the Italian painter Mario Russo. It is called "Paesaggio", and is 38½" x 27". Mr. Russo has had one man exhibitions since 1949 in Naples, Rome, Capri, Milan, Washington and New York. His pictures have been shown at the Quadriennale at Rome, the Art Museum in Cincinnati, the Museum of Art at Santa Barbara, the De Young Museum in San Francisco, Knoedler's and the Carnegie Institute in Pittsburgh, amongst others. Most recently Russo was the runner-up in the Holiday International Art Exhibition. His Saltimbanchi was reproduced in the November issue of Holiday, and is now on tour with the Holiday International Art Exhibition.

I would appreciate your evaluation of the painting.

Kind regards.

Cordially yours,

LAW:agg



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RESEARCH STAFF
GENERAL MOTORS CORPORATION

BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

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February 18, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Relet: 2/14/58.

Dear Mrs. Halpert:

Upon receipt of your previous letter, I obtained permission from our management for you to use Mr. Scheeler's painting in the exhibit of his work next month.

It was decided (at that time) that our Public Relations should handle the details through our Administrative Engineering Department. This sounds complicated and -- it is! However, I did expect someone to contact you before now. This will probably be handled through our Mr. Joseph Karschner of Public Relations. He can be addressed as follows:

Mr. J. Karschner
Public Relations Staff
General Motors Corporation
General Motors Technical Center
Detroit 2, Michigan

In the meantime, I will try to expedite matters for you. Sorry it takes so long to do these little things --

I hope the exhibition is a grand success -- I would like very much to attend -- other problems permitting.

Sincerely,

C. P. Huddle
C. P. Huddle, Head
Technical Facilities
and Services

CFH:lk

February 18, 1958

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Jean Blumenstiel
78 Pilgrim Road
Boston, Massachusetts

Dear Miss Blumenstiel:

Unfortunately the only material we have on O'Keeffe other than catalogues of exhibitions we have had here and which did not include forewords or introductions is part of our permanent record books which may never leave the Gallery under any circumstances. The Archives of American Art at the Detroit Art Institute have microfilm of all the material in our possession and an excellent catalogue with an excellent foreword by Daniel C. Rich was published by the Art Institute of Chicago which may have a copy available.

If you are in New York, we shall be glad to let you go through the photographic records.

Sincerely yours,

EGH:pb

23 Maywood Street
Worcester 3 Massachusetts
February 10, 1958

Downtown Gallery
New York

To the Librarian,

In December, I sent a copy of my ANTIQUE TIN AND TOLE
WARE as a gift to the Museum. I received no word of its being
received. I autographed it as a gift.

I would appreciate hearing from you about the book.

Sincerely

May E. Soud

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE
OFFICE OF THE DIRECTOR

February 4, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are in receipt of your letter of February 1.
Mr. Christ-Janer is at present in New York City,
but your request will be brought to his
attention when he returns to the office at the
end of this week.

Sincerely yours,

Marie C. Reilly

Marie C. Reilly
Secretary to Mr. Christ-Janer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1968

Mr. H. M. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

At last there are enough paintings by Sheeler for a one-man show of so-called recent work, dating back to 1932, a year after his last one-man exhibition.

I am writing, therefore, in the hope that you will lend for this show your painting entitled MIDWEST. Will you?

The exhibition will be held from March 25th to April 19th, but as you know, the magazines review the show early the preceding month and therefore we should like to have the paintings in our possession before the 4th of March if that is feasible. Will you be good enough to let me know?

When are you coming to New York? It has been a long time since I have had the pleasure of seeing you.

My best regards.

Sincerely yours,

EGH:pb

February 1, 1938

Mr. David Selinger
Selinger and Gordon
250 Park Avenue
New York 17, N. Y.

Dear Dave:

Many thanks for calling my attention to the will.

Yes, indeed, there have been a number of changes necessitated. As you know, both my mother and sister passed away during the past two years and I will have to make corresponding revisions.

Perhaps some time in the very near future you will have time to discuss this with me. Meanwhile,

My very best regards,

RGE:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 18, 1958

Mr. Herbert Goldstone
~~1000 Broadway~~
New York, N. Y.

Dear Mr. Goldstone:

I was under the impression that I had written to you long before this in connection with the Weber painting. However, I shall do so again.

For your information, the insurance valuation of the painting listed below is \$4500 to \$5000.

WORKERS' READING ROOM 1939 Oil 20" x 20"

Sincerely yours,

ECH:pb

123 Upton Ave.
Providence, R. I.
February 6, 1958

The Wornstone Gallery
32 East 51 Street
New York 22, N.Y.

Gentlemen:

Today I received as a gift a Ben Shahn print purchased from you by Mr and Mrs Fred Friendly. When I removed the masking tape from the glass, some of the gold leaf came off the frame, exposing the wood underneath.

Please advise me what I should do about this.

Thank you for your cooperation.

Yours truly,

Barbara B. Greene
(Mrs. Robert W. Greene)

February 14, 1955

Mr. James Patrick Goodwin
1805 Jefferson, Apt. 101
San Francisco, California

Dear Mr. Goodwin:

Thank you for your letter.

No doubt you have a copy of the book by James Thrall Soby, **HEN SHAW - HIS GRAPHIC ART**, published by George Braziller, Inc. If not, I am sure that the library has it and that you will want to acquire one as it is a remarkably handsome publication with a tremendous number of reproductions.

Unfortunately, we have very few photographs but I can refer you to the reproductions in the book mentioned, representing pictures still for sale. In your price range, they are, **SAD CLOWN**, at \$175. (p. 92); **P.S. 3**, at \$275. (pp. 96-97); and **NEGRO MOTHER AND CHILD** at \$250. (p. 116).

In the next few days, I shall send you a few photographs which which will obtain from our photographer and will incorporate information regarding date, size, and price.

Sincerely yours,

RMH:ph

Dr. Werner Anton

February 1, 1958

P.S. **RISEING TIME** was used on the cover of a catalogue which accompanied a small one-man exhibition held at the White Museum at Cornell University which was prepared by Alan E. Solomon and I am sure that he would be glad to send you a copy of this very interesting publication if you write to him. Furthermore, Frederick S. Wight of U.C.L.A. in Los Angeles, California, is now in the process of organizing a huge memorial exhibition of Dove's work and is preparing a comprehensive catalogue with a great many color illustrations. The exhibition will open at the Whitney Museum the latter part of this year, when the catalogue will be available, and will be circulated to many other museums in this country.

We still have a number of his paintings in our possession as we are the sole agents for the Dove Estate and will be very happy to keep you informed of any important events if you wish.

For to publishing information regarding sales transactions. researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Detering
GALLERIES

1403 MCGOWEN • HOUSTON 4, TEXAS

February
12th
1958

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

Thank you so much for sending the requested prints so promptly. We received them yesterday and made the following notations on their condition:

1. "Profile"...wrinkled on all edges with several appearing in the print proper.
2. "Paterson #2"...Black/White.
Upper left side wrinkled badly, going down almost into the print itself.
3. "Paterson #1"...Good Condition.

As per your request by telegram, we have withdrawn "Plum and Apples" by Demuth from the show. I wish we could report that someone in this vicinity had decided to buy a painting; however, we have mainly had "visitors", although a number who attended the cocktail party have come back a second time to view the works.

I trust your trip to New York was more pleasant than you anticipated; at least you were not here for the snow which appeared on the Houston scene this morning.

Cordially yours,
Ronnie Colvin
Ronnie Colvin

CONTEMPORARY FURNISHINGS • ANTIQUES • DECORATIONS • OBJECTS OF ART

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UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS

DEPARTMENT OF PAINTING
ART CENTER WEST

February 5, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I hope that my letter of the 31st, relating to the call of Mr. Bavinger and the subsequent arrangements made for works by Stuart Davis and Max Weber, did not upset any of your plans for as complete a representation as possible of the men on your roster. I felt that I had to take swift advantage of what might otherwise have been great disappointment in the loss of Shahn's "Renaissance."

We have written to Mr. and Mrs. Lowenthal, acknowledging their kindness in permitting the loan of Stuart Davis's "Mellow Pad", which we were very grateful to hear you had acquired for us.

I judge from your recent list that we are now assured a complete representation of all your men. The deadline for dispatch of works to us will be upon you by the time you receive this letter, and if arrangements have not already been completed I feel that we can only rely upon your best judgment and initiative.

I would like you to know how deeply we appreciate the great help that you have given to us while our show has been a-borning. Whatever success we have with the show, and there is every indication that it will be outstanding, will be attributable in great measure to your wonderful cooperation.

With all thanks,

Sincerely yours,


Alvin L. Gitting
for the Exhibition Committee

ALG:ajt

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February 1, 1958

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

It was so good to hear from you and to learn that you are enjoying the Sheeler painting. Of course we feel that it is such an important example of his work that it might be worth your while to raise your ceiling to accommodate it on your walls.

The enclosed is self-explanatory and I am sure that you will receive a catalogue very shortly.

With the weather as it is today and has been for several months, "late in the spring" seems so very, very far away and I hope that you and "the Little Women" will have occasion to be in New York before then. Indeed, I shall be delighted to be of whatever assistance possible in connection with the Canadian exhibition project.

Although I had hoped to have sufficient time to stop off in Dallas en route to Houston to attend the opening at the Detering Gallery where a large group of our paintings will be on view, I find that I have to leave for New York on Tuesday, but since the exhibition will be on for several weeks, perhaps it will be possible for you to see the selection I made at the Detering Gallery. In any event, I look forward to a visit with you.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

*cc of letter of same date
to Whitney Mus.*

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CLASS OF SERVICE

This is a fast message unless its delayed character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA098 PD=SALT LAKE CITY UTAH 7 1138AM

1938 FEB 7 PM 2 39

(56)

MRS EDITH HALPERT, DOWNTOWN GATHERING

32 EAST 51 ST

LETTER FROM SHAPIRO TODAY INDICATES ONLY (2 FIGURES WITH MASKS) BEING SENT. IF NOT TOO LATE CAN YOU POSSIBLY MAKE UP REPRESENTATION TO FOUR

GITTINS

University of Utah

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dear Sirs,

In the book

Andrew Carndruff Ritchie

Abstract Painting and Sculpture in America, distributed
by Simon and Schuster, New York 1951

there is to be found (page 94) a plate of picture
bearing the title "Rising Tide", 1944, Oil, 27 x 36".

Supposing that you are the possessor or the lender
of this picture, I would be very much obliged to
you, if you would kindly answer the following

questions:

1) Which different colors has the artist, Arthur

G. Dove, used in the "Rising Tide"?

2) Is there a possibility to receive from you a
specimen (post card etc.) which enables me to
perceive exactly the shade of the colors used?

3) If you are no more the possessor of the picture,
would you send my letter to an other institution
(e.g. Museum of Modern Art) to answer it by
means of this institution?

Thanking you very much in anticipation

I am yours truly

(Dr. Anton)

dear Sirs

with kindest regards

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RICHARD TEMPLE PYLE



CHILDREN'S ARTS PROGRAM

WAR MEMORIAL BUILDING • MILWAUKEE 2, WIS. • BROADWAY 1-9508

February 15, 1958

Mrs. Edith Halpert
The Downtown Galleries
32 E. 51st Street
New York City

Dear Mrs. Halpert:

The Children's Art Program is now under way with correspondence concerning the Fall exhibit on "Sports, Games and Toys."

The Exhibition Committee is interested in loan material in the media of painting and sculpture. We are especially interested in learning more about your Ben Shahn drawings on sports and your "Americana" material which would tie in with our theme.

I will appreciate it greatly if you will send a catalogue of your collection, so the committee may become better acquainted with your treasures.

Enclosed is a catalogue of our present exhibit "The Sea." It is hardly a "formal" catalogue, but it is all we can manage with our limited budget.

May we hear from you at your earliest convenience. We will certainly appreciate your help.

Cordially,

Mrs. Wyeth Jones
Mrs. Wyeth Jones *sp.*
Director

MEJ:sp

CO-SPONSORED BY THE MILWAUKEE JUNIOR LEAGUE, INC.

AND THE MILWAUKEE ART INSTITUTE

MRS. WYETH JONES - DIRECTOR OF CAP

rior to publishing information regarding sales transaction, the
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1958

Mr. Albert Christ-Janer
The Pennsylvania State University
School of the Arts
University Park, Pennsylvania

Dear Albert:

Last October, John Marin sent you a revised list of paintings still on loan at the Penn. State University.

There are several special shows being organized and I need quite a few of the pictures for the purpose. Instead of returning them piecemeal, I wonder whether you can send back the entire balance as soon as it is convenient for you.

Since you are able to obtain material from the Guggenheim Museum, the Metropolitan, et cetera, I am sure that you can release these without much difficulty. And I know that the Lowenthal's are ready to send you a handsome collection for long-term loan.

Life is still very hectic at the Gallery and as a matter of fact I am about to leave for Houston. Perhaps with the coming of spring I will be able to settle down to a more steady existence and can either visit you and Virginia in Penna or can spend some time to have some fun up in these here parts.

My very best regards.

Sincerely yours,

EG:apb

about the watercolors.

I will appreciate hearing
from you.

Sincerely,

(Mrs. R. H.) Jan Goldman

THE ART INSTITUTE OF CHICAGO

EVERETT D. GRAFF, President ROBERT ALLESTON, Honorary President RUSSELL TYSON, Honorary Vice President PERCY B. ECKHART, Senior Vice President
LEIGH B. BLOCK, Vice President ARTHUR M. WOOD, Vice President GEORGE B. YOUNG, Vice President HOMER J. LIVINGSTON, Treasurer
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

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February 5, 1958

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of January 30. I expect to be in New York very soon and will give you a call. Perhaps we can have a drink together.

Sincerely,



Allan McNab
Associate Director

AMc/jg

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAPILL, *Vice-President* - SELDEN B. DAUME - MRS. EDSSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone TEmple 1-0360

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February 4, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have asked Mr. Richardson's secretary to check her file relating to the three paintings borrowed from the Downtown Gallery on November 15. She will also check with Mr. Fleischman's secretary to see if the paintings are in his possession. I am sorry that I do not have the information concerning the transaction.

I had hoped to go to College Art last week-end but had a bug and spent the week-end in bed instead. I plan, at present, to be in New York some time around the Fifteenth of February and will stop in to see you at that time.

Best regards,

Bill Wolfenden

W. B. Wolfenden
Curator in Charge of Education

VEN/agn

3301 N St. N.W.
Washington, D.C.
February 13, 1958

Dear Mrs. Halpert:

I have a friend who is most anxious
to acquire an oil painting by Arthur
Dove for his collection.

He is actually a novice at collecting
and I am trying to help him select
the most suitable artists to fit into
his theme of nature as it relates to
farming and forestry. Eventually, it
might be possible to circulate his
collection if we manage to build up
one of worthwhile paintings.

Being in Washington and having seen
Duncan Phillips' Dove, I am eager
to acquire a really fine Dove. Is this

ALEX B. STONE, D. V. M.
4520 FOURTH AVENUE
MOLINE, ILLINOIS
MOLINE 4-8413

2/1/52

Nelson Mrs. Robert.

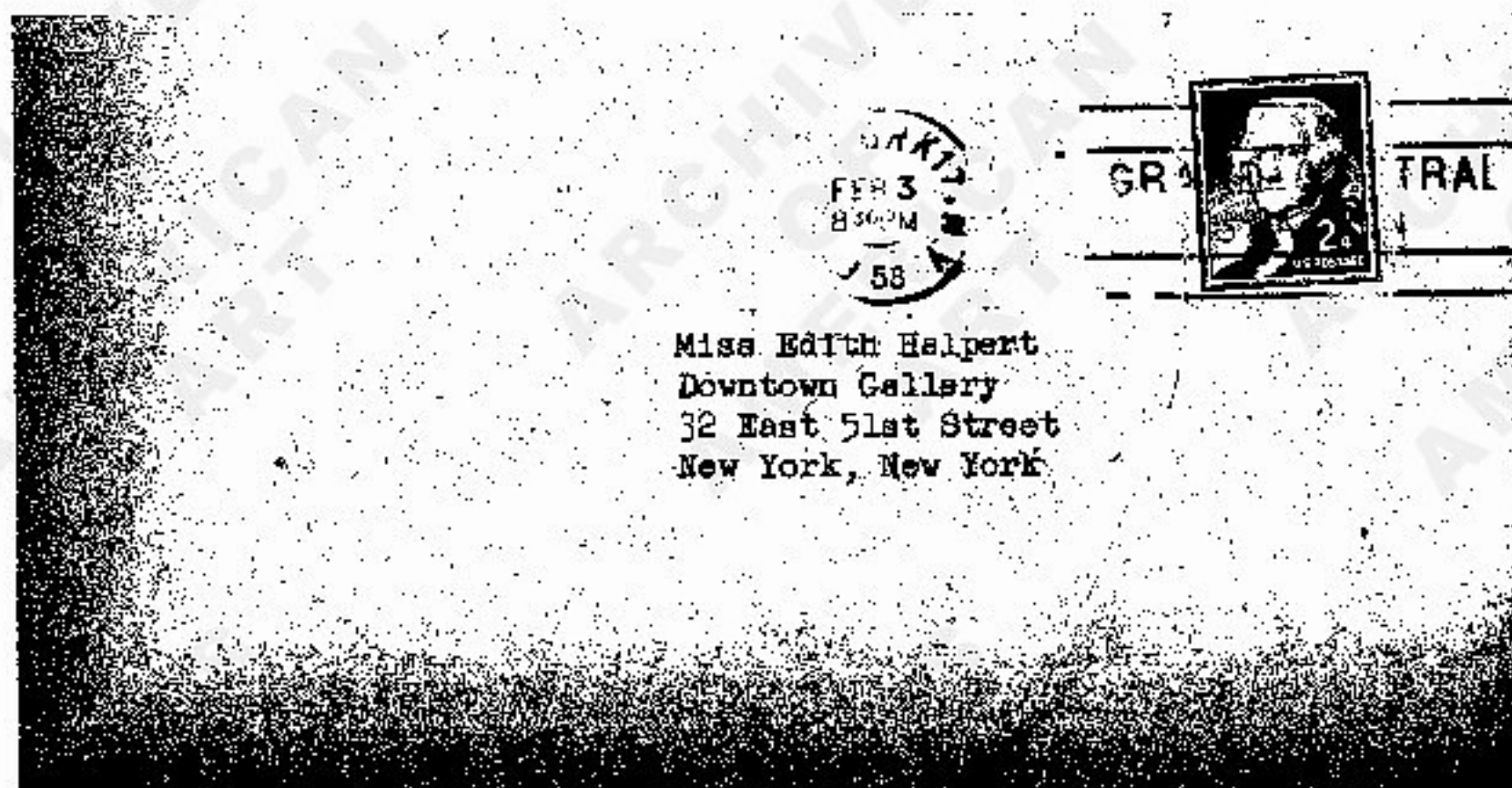
Enclosed find picture of C. L. Stone.

"Dark Night" 1949.

AB

Prior to publishing information regarding sales transactions, resolvers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

February 14, 1958

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
THIRTY-TWO East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

It was decided by our Trustees at the meeting yesterday that the Museum should not purchase the Charles Demuth "Distinguished Air" which you kindly sent to Boston for their consideration. The Still Life also was turned down and has been shipped back to you. As you probably know we bought at the Parke-Bernet Galleries the Illustration for NANA, no. 56. We were the underbidder for APPLES AND TOMATOES, no. 59 of the same sale, which must be a superlative example of Demuth's art. You are indeed to be congratulated on this addition to your collection!

Miss Willard and I are grateful to you for your cooperation in sending the two pictures for our Director and Trustees to see. We anticipated the possibility of our acquiring one more at this time, but this apparently must wait.

Yours very sincerely,



Peter A. Wick
Assistant Curator

P.S. - Both pictures are being returned under separate cover. P.A.W.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

"Crucifixion with Yellow" - "Window
Cleaner" - seems to be points of agreement
that are within possibility.

The whole show is such an inspiration

I should have gotten a note off to
you earlier but this has been a
heckle week.

The negatives are fair I'll send
on the results soon - I'm not
very happy about them. I'll try
again.

our very best
George

George Lohr

2/2/58

2768 FORT SCOTT DRIVE
Arlington 2, Virginia

Dear Abe and Esther:

I'm so sorry I missed you at the hotel. The doorman was so positive, I did look into the lobby in spite of him but I did not go to the deck which was crowded.

We both enjoyed your visit so much as short as it was. The barcarole show is the biggest lift we had in years. Gretchen and I spent 2 hours there yesterday afternoon.

We're taking some very serious looks and making some plans to own a Kettner as soon as we can work it into this exchange.

Gretchen and I both agree quite well on preferences, of course will have to choose within a budget.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE
OFFICE OF THE DIRECTOR

February 7, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is in answer to your letter of February 1 which arrived while I was gone from the office for seven days. Big doings in Washington, D. C., which I am sorry you missed, and I missed seeing you.

Certainly, you have been more than generous to have given us the start you did here. Your pictures have been appreciated, as you know from the letters from students and from the many other manifestations of our gratitude. Now, Stuart Frost and I will comply with your request and return these as soon as possible. The weather is bad now and we would probably like to wait for good weather and good roads.

Please tell us when you are coming for the Spring Arts Festival? Stuart Frost will write you more about this date.

With kindest regards *

Yours faithfully,



Albert Christ-Janer
Director

*
from Virginia, too.

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

February 7, 1958

SCHOOL
DONALD M. MATTISON, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

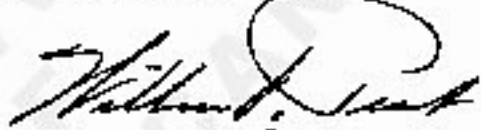
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I want you to know that we greatly appreciate your cooperation in assembling our American Artist's Exhibition. It was well attended and much enjoyed by visitors to the museum and by art students in our school. Perhaps the most striking aspect of the show was the wide range of styles and idioms seen in the various canvases.

The paintings have been returned to W. S. Budworth and Sons, and should have been delivered to you by this time.

Sincerely yours,


Wilbur D. Peat
Director of the Museum

WDP/wl

February 8, 1958

Mr. R. T. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

After talking with you via telephone, I arranged with
Boston Trucking Company to pick up four paintings
including the one discussed with you and Mr. Baur of
the Whitney Museum.

We decided to make the plates correspond with the size
selected by Mr. Duncan Phillips -- 7" in the larger
dimension, whether vertical or horizontal with the
correspondingly smaller measurement for the other
dimension.

Since you have four pictures simultaneously, I hope
you can reduce the figure to the one mentioned in
your February 5th letter -- \$287.00 each. If not,
please let us know promptly as we are eager to get
the work started at your earliest convenience.

Thank you for your many courtesies.

Sincerely yours

ENDL

Fogel

SOUTHWIND
2411 KINNEY ROAD
AUSTIN 4, TEXAS
HICKORY 2-3839

February 8, 1958

Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

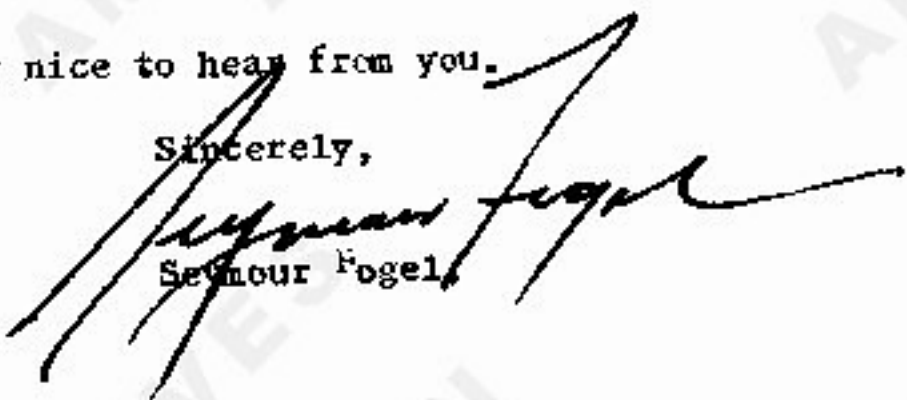
Dear Mrs. Halpert:

As it has been quite some time since I last heard from you concerning your new gallery project, I thought I'd drop you this note as a means of inquiry. Possibly you have not as yet found "that man" to head it, and possibly the whole idea is still premature, but there's no harm in asking.

It may or may not be of interest to you to know we are planning to make a permanent move to the east sometime this spring or summer. In line with this, I plan to be in New York sometime in a month or so to look around a bit.

Meanwhile, it would be very nice to hear from you.

Sincerely,


Seymour Fogel

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Class of Service

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

DA577

D HSB580 NL PD=HOUSTON TEX 17=

MRS EDITH HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST NYK=1958 FEB 17 PM 7 23

CAN YOU SEND DOVE GERSHWIN BY AIR COLLECT. REGARDS=

JERMAYNE MACAGY=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Leo S. Guthman

February 3, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

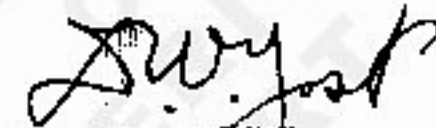
Dear Mrs. Halpert:

This is to acknowledge your February 1st letter, addressed to Mr. Guthman, who is presently out of town on an extended trip.

I am sorry that somehow or other we enclosed the application for Patricia to Emma Willard with your letter, but we very much appreciate your returning it to us, as I am forwarding it directly to the school today.

No doubt you will hear from Mr. Guthman upon his return. Again thank you for returning the application form to us.

Very truly yours,



D. W. YOST
Secretary to Leo S. Guthman

DWY:afs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 8, 1938

Maurice A.
Mr. Morris Price
8206 North Longview Avenue
Portland 11, Oregon

Dear Mr. Price:

It was very good of you to write to me so promptly, and I shall take your advice writing directly to the Morrison Street Gallery as I am eager to maintain the interest in your brother's work by having more than the few pictures in our possession currently, so that we may arrange to include Price paintings in various exhibitions throughout the country. It is very difficult to obtain consent of private owners to lend their pictures for extended periods of time, and therefore we prefer to have our own stock available for the purpose.

I was very glad to meet several close friends of your brother who came in to see the exhibition and expressed their deep affection for him and their great enthusiasm for the paintings.

Sincerely yours

BCH:la

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David G. Asherman

142 EAST 18th ST.

NEW YORK 3, N. Y.

Mon - Feb 3rd 1958

Dear Edith Halpert —

Steve Kaufmann phoned me yesterday and said he had been discussing some matters with you which he felt might also be of interest to me — When I called your office this morning I found you would be out-of-town for a few days —

So — when you do return and have the time I'd be glad to meet with you at your convenience —

Cordally,

David G. Asherman

Telephone:
GRAMERAY 5-2868

Dallas
contemporaries
Neiman-Marcus

DALLAS 1, TEXAS
February 4, 1958

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MISS HALPERT:

The Young Collections Committee wants to thank you for your very kind cooperation in helping to make the 1957 Young Collections Show a great success. We had 5,614 visitors, with much enthusiastic reaction, during the six weeks of the show.

This year the catalogue, of which you have already received a copy, was an innovation which was well received. These catalogues, which were mailed out, served as effective invitations for a good many people to come to the show. It also gave credit to the galleries and serves as a nice souvenir for the contributors to the showing.

The reception to the show was good. We sold approximately twenty percent of the paintings that were shown. While there was a great deal of interest in the sculpture, we didn't sell a piece. For your information a list is enclosed of pieces that were sold, with their dimensions and prices.

In addition, several people were intrigued by various artists and plan to look into the galleries for a wider selection of the works of these artists. Altogether, we considered the show quite successful and want to express to you our appreciation for your help in making it possible.

Sincerely yours,

Lawrence Marcus

Lawrence Marcus
Committee Chairman
Young Collections

LM/wh
Enc. - 1

February 18, 1958

Mrs. Abel E. Fagen
1581 Old Mill Road
Lake Forest, Illinois

Dear Mildred:

I am delighted that you addressed me as Edith and I hope that my salutation to you is agreeable as well.

Immediately upon receipt of your letter, I sent a tentative list to you, together with several photographs we had available. Until I know what you are borrowing for the exhibition locally and the number of paintings you can display, it is difficult for me to make a complete selection for you, as we feel the exhibition should be as varied as possible both in time of execution and subject matter. Won't you therefore let me know immediately who is lending and the titles, dates, and sizes of the paintings. The biographical data is included in the mailing of Saturday as well as a photograph of Abe, which I hope you will return to us as it was the last print in our possession.

A number of the paintings are still at the Corcoran Gallery. Mr. Williams, the director, promised to return them to us immediately after the exhibition closes and there will be sufficient time for the shipment to reach you before March 15th. Incidentally, won't you let us have the local address of Newcomb Maklin.

As I advised you, I expected Mr. Sportus to make a personal selection in Washington but, again, I shall carry on as soon as I get the list of specific loans in Chicago.

I am sure the exhibition will be very handsome and should make everyone very happy.

My very best regards.

Sincerely yours,

EGH:pb

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February 8, 1958

Mrs. S. R. Agge
Northfield
Ohio

Dear Mrs. Agge:

I am so sorry that the photograph I sent immediately upon receipt of your letter went astray and I have communicated with Mr. Zorach to ascertain whether he can obtain another print. Meanwhile, I am sending you a photograph of the large stone figure in a California collection which Zorach carved after making the small model which we have priced at \$175 (in terracotta) and I am sure that this photograph will give you a fairly good idea of the latter. Also, if you are prepared to pay the packing and transportation charges, we shall be glad to send the sculpture to you on approval, so that you may see it in its original state. It is approximately 12" x 4 1/2".

Sincerely yours

BOH1a

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February 1, 1958

Mr. Paul Chew
Greensburg
Pennsylvania

Dear Mr. Chew:

I am so sorry to have been tied up during your recent visit.

In looking through John Marin's folder during his absence from the Gallery this week, I have just found some notes to the effect that he had promised to send you photographs of five paintings very shortly. These were no doubt ordered from the photographer, but I am enclosing the two that I have available at the moment. The reproduction of the O'Keeffe is pretty good and should suffice for a professional print. O'Keeffe seems to have taken her negative to Albiqua and we shall try to locate the other two photographs as soon as possible.

The biographical notes on O'Keeffe and on Spencer are also enclosed. I am sure that you have the Harnett book by Frankenstein which gives a pretty complete history of his life and his museum representations, to which the most recent additions are the National Gallery and the Munson-Williams-Proctor Institute.

When I return from Houston (Texas) at the latter part of next week, I shall send you whatever data we have in connection with the Merganser Duck of 1883, which, as I advised you, is one of a pair. The mate is owned in California.

It was a great pleasure to meet you and I hope I shall have occasion to see you in the very near future.

Sincerely yours,

EGH:pb
Enclosures

Sent O'Keeffe
Harnett - Merganser Duck

GILBERT . BRIDGEWATER . CONNECTICUT

Dear Edith,

I hope I can be helpful about Walt Kuhn but I'm afraid the picture of the girl in the red bandanna was before my time, if it was painted prior to 1930.

It was in 1936 when I first met and posed for him, and at that time his studio was on the top floor of a loft building on East 18th Street. From the very settled look of it I'd imagine he'd been there for quite awhile. It was a huge room which he used only for his painting and occasional entertaining, and it had a welcoming smell of oil and turpentine. It was on the south side of the street. His easel was placed at the front to catch the light from the windows. Make-shift curtains, strung over a clothes line or rope, partially set apart this end of the room.

He was a very robust man, as you know, and he talked a good deal while he was painting. He'd speak of things of particular interest to him: his work, the Armory show, pictures he'd recently sold, the spaghetti parties he held in his studio (there was a large table at the rear of the loft and, behind a screen of some sort, there was an ancient kitchenette with an oversize sink and a two burner stove). Another of his active interests was people from any phase of show business -- he said their faces held so much -- and he sometimes told stories about his various theatrical acquaintances.

A lanky vaudeville comedian whose name, unfortunately, I've forgotten, first took me to his studio. This comedian, half of one of those tall-short acts, had apparently known Mr. Kuhn for a long time and was, I gathered, a kind of liaison between him and show business. He brought him models and, on occasion, discarded theatrical costumes. These costumes were heaped on top of the others in the trunk behind the curtain partition. I remember the first day I posed several costumes, all somewhat shabby, were brought out before Mr. Kuhn settled on the white satin clown's jacket and hat which he used for the picture -- the only oil painting for which I posed.

He remarked at one stage of the work that he could suggest as much voluptuousness in painting a single thigh as most artists could with an entire nude. He also said that by looking at a woman's bare arm, he could tell exactly what the rest of her figure was like.

Gil joins me in love,

Virginia

February 18, 1958

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NA110 PD=CHATHAM MASS 10 216PME=1

EDITH HALPERT DOWNTOWN GALLERY=

32 EAST 51 ST=

PLEASE AIRMAIL DOVE TEXT TO ME LOS ANGELES BEST=

FRED WIGHT=

1958 FEB 10 PM 2 47

U. of California

THE COMPANY WILL ACCEPT NO RESPONSIBILITY FOR THE LOSS OF ANY MESSAGE OR FOR THE DELAY OF ANY MESSAGE.

WILLARD GALLERY

23 WEST 56 • PLAZA 7-3830

NEW YORK CITY 19 • N. Y.

February 10, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Since our meetings concerning the Nordness spectacle several people have approached me feeling the need for a closer association among those galleries which operate in a way which to them seems proper.

For my own part I have long realized the advantages of an organization among dealers who are primarily concerned about art but realize the meaning of good business and are sensible enough to observe basic rules.

I am writing you first to learn your feelings. I believe this should be done and can be done if set up by an original membership of say three to five galleries which would lay down the rules and set the standards of practice and then invite further membership. As you know, large and divergent group trying to formulate standards and rules would water them down like a jury selected show.

Would you let me know?

Sincerely,

Sam Johnson

note to publishing information regarding sales transactions.
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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 4, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It is a real treat to have an opportunity to examine the Levine prints of his Biblical subjects in the leisure of my home. I can only assure you that the more I see them, the more desirous I am of acquiring an "original." Needless to say, you must know that I am very grateful to you for thinking of me and sending them along with Mr. Levine's endorsement.

With kindest regards, I am

Sincerely,



JS:KB

P. S. I would appreciate your sending me Mr. Levine's studio address so that I can send him a personal note of thanks.

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OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK
BENNETT BUILDING
SAN ANTONIO 8, TEXAS

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February 4, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

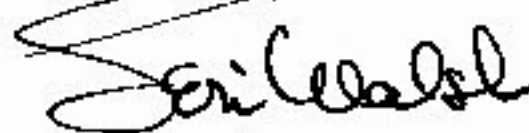
Dear Miss Halpert:

Thanks very much for your letter of January 22nd regarding Georgia O'Keefe's Black Place III. I have had it packed and shipped to you per your suggestion and we are most hopeful that Miss O'Keefe will be willing to work on it herself. Please keep me advised as to what is decided about the painting and then when work on it has been completed let me know before you ship it back so I can give you the address we would want it shipped to at that time.

Mr. Slick asked me to tell you he appreciated your arranging the invitation to the Detering Galleries but he is attending a Scientific Conference at Yale University this week so he could not be in Houston. I have not as yet had an opportunity to advise him about the two paintings by Gauguin but will do so at the earliest chance.

With kind regards,

Sincerely,



Jeri Walsh
Personal Secretary

February 1, 1968

Mr. Joseph Strick
3562 Melrose
Los Angeles, California

Dear Mr. Strick:

Just a brief note to tell you that Mr. Leigh B. Block, whose office address is 30 West Monroe Street, Chicago 3, replied to my recent letter stating that he will be very glad to show his collection to you "provided he gives us at least a week's notice of his arrival." As you suspect, he does a good deal of traveling and it would therefore be wise to follow his suggestion.

Has the Shahn painting reached you as yet? The Whitney Museum shipped it directly after the exhibition and I hope that it is now in your possession and that you and Mrs. Strick are enjoying it.

It was so nice to see you but I regret that your visit was as short as it was. Better luck for me next time.

Sincerely yours,

EMH:pb

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Detering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

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February
5th
1958

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You will be interested to know that interest in the Show and the Paintings is certainly continually increasing and many people are coming into the Galleries to see our Show.

Among other questions that we have been asked, these we could not answer, are these:

1. Is there a print available of "CHICAGO"? If so how much does it run and how does it compare in size?
2. Does Shahn have other prints available that we do not have?
3. What about the possibility of a print later on "COSMOS"?

Your help in supplying the answers to the above will of course be appreciated as well as helpful to us in answering our clients questions.

I trust that you had a pleasant flight in return to New York and that all was as you expected there.

Cordially yours,
Marjelle Brown
Marjelle Brown (Mrs)
Detering Galleries

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MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
The Department of Prints

February 6, 1958

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, NEW YORK

Dear Mrs. Halpert:

Can you send to us a photograph of the Charles Demuth PLUM AND APPLES^{*} which Mr. Wick and I saw early in January and liked so very much. I understand that the picture has gone out west to an exhibition. We are very much interested in it, and should like to have the first refusal on it.

We are glad that you are sending up to us the other water color by Demuth, DISTINGUISHED AIR, and we hope that the others here will be as enthusiastic as we are.

Yours sincerely,

Susan Langford
1/10

Helen Willard
Helen D. Willard

* Could you send this to me before our next meeting which is a week from today?

Feb. 8, 1958

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Mrs. C.M. Case, Jr.
Box 106 Route Three
Wayzata,
Minn.

Dear Mrs. Case:

You people certainly did the unexpected. I can only say it makes me very happy to know the two paintings mean so much to you both. I am extremely pleased with your choice. They are both sea pieces but very different in character, so much so, that I think you will have many happy experiences with them.

Some time I will be out your way; when I do, it would give me great pleasure to look you up. When you happen to be in New York, if time permits; I would be glad to see you.

Before I forget, I do hope you enjoy your trip to St. Andrews, New Brunswick.

Please accept my thanks -

Sincerely yours

John Marin, Jr.

It just occurred to me - why don't you inquire regarding the non-reflecting glass at the Walker Art Center or the Minneapolis Museum. I am certain Mr. Arnason would be only too happy to help you.

Mrs. Edith Greger Halpert - 2

February 14, 1958

The RALPH DUSENBURY, of course, is not in the show, but I need it in the text.

It was very good indeed to see you, perhaps one of our best times as we build up our own private history. It will be strange when we meet for pleasure alone and have no projects on hand. Meanwhile, this is an exciting one.

I know that we will be writing back and forth busily this spring.

Yours,



Frederick S. Wight
Director of the Art Galleries

FSW:ys

P.S. Phillips is taking 1,000 catalogues so we will not all be immediately extinct.

F.S.W.

P. S. If you or the others want the plates checked by someone at the Museum of Fine Arts, I'll be glad to take it up - unless you wish to yourself.

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February 14, 1958

Mrs. George Denham
154 Buffalo Avenue
Niagara Falls, New York

Dear Paul:

Thank you for your nice note. I am glad to say your bunch was wrong, as I am feeling fine, although harrassed as always.

The interest in American art continues and since this gallery has developed into a general service station, I am a busy character. However, when you are next in New York, I hope to have some time to spend with you as it is always a pleasure.

My best regards to you and to George.

Sincerely yours,

Ellie

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February 1, 1958

Dr. E. P. Richardson, Director
Archives of American Art
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit 2, Michigan

Dear Dr. Richardson:

I am most grateful to you for your letter of January 21st.

While I do not understand all the technical terminology, I am sure that what you have in mind will take care of the situation and I shall get busy immediately to finalize the individual files which lack a year or two in the sequence. There are still several cabinets which have not been cleared out and this should be done within a month or so, when I shall either communicate with Miss Cowdry or, if you prefer, shall send the correspondence directly to the Archives in Detroit.

Perhaps I seem rather difficult about this matter, but I do feel the responsibility of a trust and want to make sure that any embarrassing letters will not be seen by anyone, including the trustees, et cetera - for a number of years, in any event - as there is always a chance that some student might select only the letters that would hurt the artists' reputation or their personality analysis.

It was so nice to see you even for a moment and I hope that I shall have the pleasure soon again.

Sincerely yours,

ECM:pb

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Established 1896

FOLSOM ENGRAVING COMPANY

Photo - Engravers

212 SUMMER STREET, BOSTON 19, MASSACHUSETTS

Telephone Hancock 6-5390

February 10, 1958

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Attention: Miss Edith G. Halpert

Dear Miss Halpert:

Replying to your letter of February 8th, if you can make the size 6" instead of 7", we will do these for \$287.00 each. However the 7" dimension will make the price about \$320.00.

Hoping we can help you with this work,
we are

Sincerely yours,

FOLSOM ENGRAVING COMPANY

E-B

R. T. Eldridge
R.T. Eldridge

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WILLIAM T. KEMPER
KANSAS CITY, MO.

February 5, 1958

Dear Edith:

I appreciate very much your letter of February 1, asking me about the work by Zorach for Florida, as well as the monument here in Kansas City. Unfortunately, as you said in your letter of December 14, THE DOERS enlarged to eight feet would be out of the question. It was also suggested that Zorach do something in stone, but this price was too great for us.

It looks to me as though we will just have to wait and see what the committee decides. Nothing has been done in regard to the Park and they are waiting for the A. T. & T. building to be finished before any definite plans are made. This may be sometime at the end of the year.

In regard to THE EMBRACE, I am afraid that I am just too pinched at this time to spend the kind of money it would take to buy it and transport it to Florida.

Kaufman and Zipkin show very good taste in the young ladies they take out! I wish I might have been with you all.

When you get time, will you have Zorach, or whoever has the photographs of David Woods Kemper, send them back to James M. Kemper, 1231 West 57th Street, Kansas City 13, Mo.

I am off to Alabama and Florida about the 15th of this month, and I only wish that you were coming in March instead of when you were there in December.

Faithfully yours

Bill.

Mrs. Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

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1
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Mrs. I. Paul Ingle

Drawer 31 High Point, North Carolina

February 11, 1958

The Downtown Gallery
32 E. 51st Street
New York City

Dear Sirs:

The gentleman who showed me the Joseph Stock portrait
Mary Caroline Cooley and Otis Hubbard Cooley said that
Mr. Ingle and I might have this sent on approval. If
this is still possible, will you kindly do so, advising
us how and when it will be shipped. And may we have a
copy of the letter from Mr. Walter Cooley concerning the
history of the portrait?

Yours truly,

Mrs. I. Paul Ingle

Mrs. I. Paul Ingle

I understand that this sells for \$1200. Please
confirm.

February 14, 1968

Mr. Leigh B. Block
Inland Steel Company
30 West Monroe Street
Chicago 3, Illinois

Dear Leigh:

After waiting seven years since his last one-man show of recent paintings, we now feel that we can assemble enough pictures by Sheeler to have an excellent representation.

Naturally, we are very eager to borrow WESTERN INDUSTRIAL which you acquired about a year ago and I am writing to ascertain whether you and Mrs. Block would be kind enough to let us include it in the show which is scheduled from March 25th to April 19th. We will, of course, pay the packing and transportation charges and the proportionate insurance premium if your policy includes such an arrangement and if not, we shall take out special insurance.

I shall be most grateful and so will the artist if you will favor us with an affirmative reply. A self-addressed envelope is enclosed for your convenience.

It has been quite a long time since we have had the pleasure of seeing you and I hope your plans include a visit to the gallery in the near future.

My best regards.

Sincerely yours,

EGH:pb

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AFA
Mrs. John A. Pope

February 8, 1958

P. S. We withdrew the William Prior Group portrait of the "Brown Children" which required relining. This will be taken care of promptly and will be returned to Manhattan Storage.

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Mrs. Pope:

I have been doing so much traveling in the past few weeks that I have been quite remiss in answering your letter and giving you the information you requested.

Meanwhile, I understand that you communicated with Mrs. Webb and have received from her a group of photographs as suggestions for inclusions in the Brussels exhibition. Mrs. Webb and I spent considerable time going over her collection and agreed that the items recommended would make an excellent group to compliment the very fine paintings you chose. American Folk Art - unlike contemporary art - had no stringent line of demarcation between painting and sculpture and many artists worked in both categories. To the Europeans particularly, the sculpture is of unique interest as it has a native idiom which distinguishes it even more than the paintings from the work of the homelands. In any event, I hope that you like the selection made from what is considered the great collection of American folk sculpture.

In going over the list very carefully, as you suggested, I feel that you made a remarkably outstanding choice of paintings and that the only weakness is in the categories of the so-called lesser media of watercolor, paintings on velvet, calligraphy or steel pen drawings, and fractures. If about fifty to twenty of these were added it is my opinion that the folk art division of the exhibition would really make European visitors realize that contemporary art had a mighty worthy native background. I would suggest this inclusion together with the sculpture, even if it were necessary to reduce the large number of portraits - if they have not already been invited.

If you so desire, I shall be very glad to make suggestions from the many collections I am familiar with and will be glad to add some items from my personal collection as well.

Would you let me know. My best regards.

Sincerely yours

EGH:1

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THE SOLOMON R. GUGGENHEIM MUSEUM
7 EAST 72ND STREET
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

February 10, 1958


Dear Mrs. Halpert:

Perhaps you would like to indicate the source of this text - for Catalogue, Exhibition Georgia O'Keefe, May, 1946 - or perhaps this is not necessary.

Again if you or Georgia should prefer to use the quotation from Georgia alone, do not hesitate to do so.

All kind regards,

Sincerely,


James Johnson Sweeney

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

JJS/a
Enclosure

February 18, 1958

Miss Gloria S. Finn
3301 N Street N.W.
Washington, D. C.

Dear Miss Finn:

Thank you for your letter.

I am delighted that you appreciate the work of Arthur Dove, one of our great American artists. We represent the Estate and have an excellent cross-section of his work in the Gallery but it is very difficult for us to decide the type of Dove which will please you and your collector friend. Can you give me a hint by mentioning several of the pictures you liked particularly in the Phillips Collection? If not, I shall do my best and shall send you four or five photographs as suggestions.

It may interest you to know that a large retrospective exhibition is now being assembled for exhibition late this year at the Whitney Museum (where it will open) and at a number of other museums in various parts of the country including the Phillips Gallery. A very elaborate catalogue is under way with fifty or more illustrations with a brilliant essay by Frederick S. Wright of U.C.L.A. (who is organizing the show) and an introduction by Duncan Phillips.

As soon as our photographer delivers the prints I shall send several to you.

Sincerely yours,

EGH:pb

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February 12, 1952

Mr. B. T. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

Immediately upon receipt of your letter, I wrote
Mr. Wight and shall let you know promptly regarding
the backing of the plates you are now processing
of the Dove paintings.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

I realize that this does not give you too much time to make decisions but hope that you will be able to let us know your reaction as soon as you have had a chance to give the matter some thought. I am particularly anxious to have a good loan show this season with the thought that a precedent will be set. I feel certain that whatever choice of material you might make would be appreciated by the Board.

I'm also enclosing a catalogue of our current show. The printer who did this job messed up the cover by printing it in the wrong direction which necessitated its being cut and stitched. This makes the back messy, but all the necessary information is included. We thought the jury did a good job and Mr. Chrysler endeared himself to all by buying four paintings out of the show in addition to two Solomons and a Pachner.

As you can imagine, I'm hoping that your reaction to one of these ideas, or a modification of one of them will be favorable. I think it would be very exciting for Sarasota and would do a tremendous amount of good for the cause of professionalism in this area. If your reaction is favorable, would you let me know the approximate cost.

Looking forward to hearing from you and with best wishes,

Sincerely,

Ann S. Brown

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WEST COAST OFFICE
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"SWAGOLD DALLAS"
TELEPHONE
RIVERSIDE 7-7007
TELETYPE DALLAS 417

SCHWABACH & COMPANY

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NEW YORK OFFICE
40 EXCHANGE PLACE
NEW YORK 5, N.Y.
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1610 COTTON EXCHANGE BLDG., DALLAS 1, TEXAS

February 17th 58

Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert :

Thank you for your letter of February 14th and it was nice to speak with you over the phone.

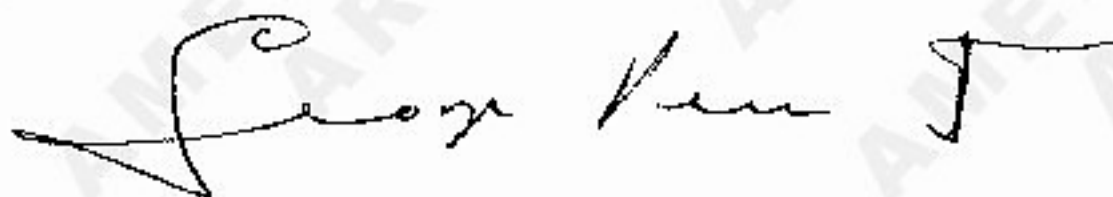
I am returning to you the photographs you sent - feeling wise these are still not quite what we would like. I have ~~an~~ an idea that the New York subjects might be more suitable, and I am awaiting the photographs.

As soon as " New York Night " by O'Keeffe is returned to you - if it is, I would appreciate your forwarding me the painting preferably airmail.

I realize this is a very cumbersome way for you to do business, but we simply have to make the best out of a difficult situation. I hope to be in New York around the middle of July but I hope to purchase something from your Gallery before then.

Kindest regards and many thanks.

Sincerely



not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Rev. Donald H. Allen
The Rev. John M. Gessell

GRACE church in salem

ESTABLISHED 1858

385 Essex Street
Salem, Massachusetts

March 13, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Your letter concerning Ben Shahn's picture Liberation has been of great help to me, for we were able to find James Thrall Soby's book at the Old Corner Book Store in Boston. (The person who went on the buying search for me said to tell you that it seems to be the very last one in the city of Boston!) Thank you so much for your help.

I especially appreciate your most cordial answer to my inquiry, inasmuch as The Downtown Gallery is the only one out of several who answered my letter. Again, many thanks.

Sincerely yours,

Marytha S. Allen
Marytha S. Allen
(Mrs. Donald H.)

February 1, 1956

Miss Rosalind Irvine, Associate Curator
The Whitney Museum of American Art
92 West 54th Street
New York 19, N. Y.

Dear Miss Irvine:

I have just received a letter from Edmund J. Kahn, the owner of the Wheeler painting which was included in your Annual Exhibition, asking whether he might have a copy of the catalogue of the exhibition.

For your information, his address is

1240 Republic National Bank Building
Dallas, Texas

I am sure he will appreciate your cooperation — and I certainly will.

Sincerely yours,

Edmund J. Kahn

prior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N. Y.

February 10, 1958

Dear Mrs. Halpert:

To illustrate an article that we are planning to run on the trial of Sacco and Vanzetti, we would be most appreciative if we could obtain permission and purchase black and white prints of the following Ben Shan gouaches of this event. Their titles are as follows:

- 1. Passion of Sacco and Vanzetti Whitney Mus.
- 2. Lowell Committee
- 3. Sacco and Vanzetti and their guards
- ✓ 4. Judge Webster Thayer

With many thanks,

Sincerely,

Joan Mills
Joan Mills
Associate Editor

Mrs. E.G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

JM/mh

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 12, 1952

Mr. Ishtar Seposky
Cranbrook Academy of Art
1 Academy Road
Bloomfield Hills, Michigan

Dear Mr. Seposky:

On my return from Texas I found your letter together with a note from Abraham Ratner.

From the contents of both, I presume that the project has been approved at \$4500.00, which will include the preparation of the sketches, the cartoons, and the supervision — in other words, Ratner will furnish the full-size cartoons of all the designs, supervise the color selection and design execution as well as the actual installation. The sketches will be in scale and the cartoons in actual size, totaling approximately 6" x 12" (vertical). If you would like to have an official agreement, I shall send it on to the artist for signature and for transmission to you.

Thank you for your cooperation.

Sincerely yours,

KML:ph

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February 14, 1958

Mr. William Tobias
28 Heller Drive
Upper Montclair, New Jersey

Dear Mr. Tobias:

If you recall, I promised to send your daughter a reproduction of the Stuart Davis painting I mentioned. At last, I have located a copy and am enclosing it, together with several others I have available. One of these, incidentally, is an original silkscreen, which your daughter might like to frame.

It is always very gratifying to find a member of the young generation so interested in good contemporary art and also following her parents' footsteps.

Sincerely yours,

EDH:pb
Enclosures

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Miss Lenore Detering

February 8, 1938

Miss Lenore Detering
Detering Galleries
1403 McGowan
Houston, Texas

promise to let me know considerably ahead of time when you next plan to come to New York so that I may have an opportunity to spend some time with you.

Meanwhile, my best regards.

Dear Lenore:

You can imagine my chagrin when I found myself whisked away in the limousine toward the airport without having had an opportunity to bid a fine farewell to you and Jeanne. What a fine way to express my gratitude for the delightful trip! Please accept my apologies -- and I know that you understand the situation thoroughly.

The return trip was very pleasant in spite of the bad weather and I reached my home at about 10 P. M. facing a mountain of mail and messages. However, the Houston visit was not only pleasurable, but also served as a delightful vacation and I was more or less prepared for the accumulation of work.

Several of the artists who had occasion to see your catalogue were very much pleased with it, and join me in hoping that the exhibition will prove to be a success for you, not only promotion-wise, but also financially. Incidentally, will you be good enough to tell Mrs. Maryville Brown that no prints were made of "Chicago" or of "Gossamer". Most of the silk screens are completely independent of his major pictures and you have the entire set, with two or three exceptions which were completely sold out a long time ago. This includes Phoenix which you sold and which was the last print available of that edition. The others were shipped to you immediately upon my return and have probably reached you by this time.

Incidentally I asked Mr. Allen to wire you regarding the Demuth watercolor "Plum and Apples". As I advised you we are running very short of pictures and since I wanted to send you the cream of our collection, I included several which were under consideration. Today we received word from a museum that the committee wishes to see this painting which the director and his associates selected about two weeks ago during their New York visit. While I cannot ask you to withdraw it from the show as early as this, would you mind very much withholding it from sale so that they may tentatively work with a photograph and obtain a temporary decision until the painting may be shipped to them for the committee.

I enjoyed my visit and particularly to know you and Jeanne. You must

LNH

February 14, 1956

Jm
adams
Mrs. Alfred Elliot, Chairman
Art for Sale Committee
North Shore Art Festival
100 Outer Mill Road
Great Neck, N. Y.

Dear Mrs. Eliote

Your letter addressed to Mr. Ratner was forwarded to us.

We shall be glad to cooperate with you in lending a picture for your Arts Festival exhibition.

Please let us know whether someone will make the selection or whether you wish to have us choose the picture and send you the information.

Sincerely yours,

RM:pb

Copy to Mr. Abraham Ratner

February 6, 1958

Dear Abe:

Have tried to contact you by phone a number of times - regrettably without success. A letter from Edith Halpert advises me of the price of your participation. It is a bit too high and in the interests of the total scheme I am obliged to make a somewhat lower offer. The difference is quite ~~nominal~~ and of this I have notified Edith. I hope you will see your way clear to drop me a line about it since the Flint people are very anxious to complete the project.

minimal

Lewandowski's, McClure's and Schiwetz' agreements are all signed and they are well along with their work. Would you let me hear from you?

With very best wishes and cordial greetings to you both.

Zoltan
Zoltan Sepesky

Mr. Abraham Rattner
1202H University Village
East Lansing, Michigan

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1958]

Dream Farm

1581 Old Mill Road, Lake Forest, Illinois

Feb. 13

Dear Edith,

The "Edith" comes easier than "Miss Helpert." I hope it is not too informal.

I am inviting the critics to lunch and am going into high gear on publicity for our Rattner show at the Temple in Glenview Ill. Please mail to me - air mail immediately biographical material as well as photographs of Rattner's works - particularly pictures which we shall exhibit. Anything else that you might think helpful for publicity, catalogue etc may I have air mail.

Do send as fine and large an exhibit as you can manage. It should be received by Newcomb Maklin, Chicago before March 15.

They are specialists in handling for the Art Institute etc and

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February 14, 1958

Miss Lena Horne
Imperial Theater
240 West 43th Street
New York, N. Y.

Dear Miss Horne:

When you were here several months ago, you inquired about a Jacob Lawrence painting. We have just received from exhibition an excellent example of his work which I think would be of interest to you.

When you have a moment, perhaps you would care to drop in. It will be nice to see you again.

Sincerely yours,

ELH:ph

rior to publishing information regarding sales transactions, exceptions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Box 2643 Univ.
Gainesville, Fla.



THIS SIDE OF CARD IS FOR ADDRESS

Downtown Galleries
32 E. 51st Street
New York City, N. Y.

BELL EXTERMINATING CO., Inc.

20 HUDSON STREET
NEW YORK 13, N. Y.

February 12, 1958

32 East 51st St. Corp.
32 E. 51st Street
New York 22, N.Y.

Gentlemen:

It is our privilege to serve you and we want you to know how very much we value your continued patronage. Now, we appeal for your cooperation and understanding.

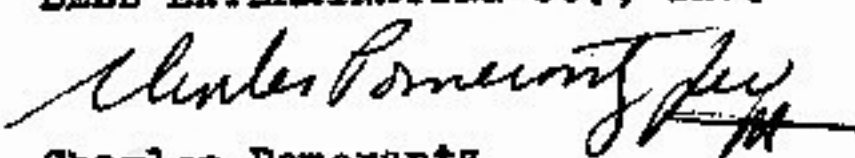
During the years of our pleasant business relations together, doing our part in keeping your premises in a pest free and sanitary condition, we have absorbed annual labor wage increases plus all the employee benefits of hospitalization, disability, life insurance, extended vacations, etc. The prices of modern chemicals rise constantly and, in general, the cost of doing business is out of proportion to the comparatively low fee charged to you.

We have no intention of raising our fee beyond your opinion of fairness. With your permission, we would be most grateful for your approval to charge a small increase of \$.50 per month for our service effective with the first of next month. While even this increase will not cover our greater expenses, it will aid us in continuing our high standards of service.

If we do not hear from you to the contrary we shall assume that we can count on your support. However, should there be any question please do call or write us. Needless to say, we will certainly appreciate your kind consideration.

Yours very truly,

BELL EXTERMINATING CO., INC.


Charles Pomerantz

OP:MH

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Dear Sirs,

In the book
Andrew Carndruff Ritchie
Abstract Painting and Sculpture in America, distributed
by Simon and Schuster, New York 1951
there is to be found (page 94) a plate of picture
bearing the title "Rising Tide", 1944, Oil, 27 x 36".
Supposing that you are the possessor or the lender
of this picture, I would be very much obliged to
you, if you would kindly answer the following
questions:

- 1) Which different colors has the artist, Arthur
G. Dove, used in the "Rising Tide"?
- 2) Is there a possibility to receive from you a
specimen (post card etc.) which enables me to
perceive exactly the shade of the colors used?
- 3) If you are no more the possessor of the picture,
would you send my letter to an other institution
(e.g. Museum of Modern art) to answer it by
means of this institution?

Thanking you very much in anticipation

I am yours truly,

(Dr. Anton)

Dr. Anton
Museum of Modern Art
New York



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

February 12, 1958

Dear Edith:

On my next trip into New York with the station wagon, which should be sometime this month, I will bring back the Shahn prints you asked about.

Looking forward to seeing you then,

Sincerely,


Terry

TKD:nh

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Directors
MRS. ARTHUR DINTENFASS
MRS. DANIEL DAVIDSON

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February 1, 1958

Dr. Werner Anton
9 Kleiststrasse
Wiesbaden, Germany

Dear Dr. Anton:

Thank you for your letter of the 18th.

The painting referred to, **RISEING TIME**, by **Arthur G. Dove**, was sold by me several years ago to

Mrs. Ernest F. Eidlitz
6275 Arlington Avenue
Riverdale, New York

and although I have a vague memory of the color organization, I think it would be best to obtain the information directly from Mrs. Eidlitz. Therefore your letter is being forwarded to her, together with a carbon copy of my reply.

If there is any other information you would like in connection with Dove, please let me know.

Sincerely yours,

EGM:pb
Copy to Mrs. Ernest F. Eidlitz

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February 14, 1958

Mr. C. T. Huddle
Research Laboratories Division
General Motors Corporation
P. O. Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Huddle:

I was delighted to receive word from Warren Platner of Saarinen and Associates advising me that you had agreed to lend for our exhibition the painting by Charles Sheeler.

The exhibition does not open until March 24th, but because of the art review situation, we are eager to have the painting in our possession during the first week in March - if that is convenient for you.

Or, if you prefer, I shall write directly to some other member of the organization regarding the shipping, insurance, et cetera, and shall be glad to do so if you will refer me to the proper department.

Many thanks for your kind cooperation.

Sincerely yours,

RMH:pb



Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS
Telephone HANcock 8-5390

February 14, 1958

The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Attention: Miss Edith G. Halpert

Dear Miss Halpert:

We are proceeding with the four color plates from four paintings which arrived yesterday. These are being made 7" the long dimension. When these are completed, shall we back these plates up for patent base? We have done this for other four-color plates being sent to Mr. Wight. The cost for this work will run approximately \$25.00 per set of four-colors. Or, shall we send them unmounted to Mr. Wight?

Cordially yours,

FOLSOM ENGRAVING COMPANY

R T Eldridge
R. T. Eldridge

E-B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Page two

Mrs. Edith Halpert

February 14, 1958

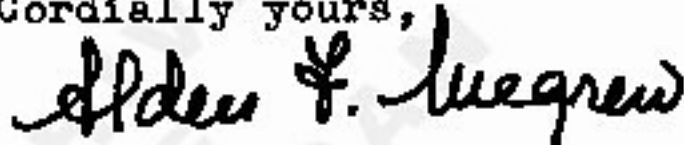
The list of paintings that I am counting on from you is as follows:

- 1 Rattner (recent)
- 1 Max Weber
- 1 Georgia O'Keefe (recent)

I shall so look forward to seeing you again in New York next year.

With best regards,

Cordially yours,



ALDEN F. MEGREW
Head, Department of Fine Arts

AFM:jab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF COLORADO
BOULDER, COLORADO

February 14, 1958

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 201, THEATRE

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your kindness to me while in New York in January and I can assure you that for myself as well as other members of the staff we are most grateful to you for the pictures which you have so kindly agreed to lend us for our summer exhibition. I cannot promise sales from this show but I do hope that there may be some.

I am advising Berkeley of the opening date of our show plus allowing us at least one week in advance for the hanging of the show. I am sure they will let me know a little later or advise you as to the date for picking up the pictures from your gallery.

The University, of course, will assume all costs in relation to crating and uncrating as well as transportation and insurance. Would you be good enough to send me the insurance list as soon as possible so there will be no chance of any slip-up in relation to their being covered from the time they leave your gallery until they have been returned to you. Would you also be good enough to advise me as soon as the pictures are returned to you in September, that they have been safely received so I can cancel the insurance, or if there is any damage I can put in a claim immediately.

I am also happy to say that this year we have once more obtained sufficient funds to publish an illustrated catalog. Would you be kind enough to send me glossy photographs that can be used for reproduction of the paintings I am borrowing from you for the show. I would much appreciate your sending these as soon as possible as we shall have to begin work on the publication before long.

view to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 18, 1958

Mr. Stuart Davis
15 West 67th Street
New York, New York

Dear Mr. Davis:

We intend to open a summer art gallery in the Berkshires, near the Tanglewood Music Festival, for the months of July and August, 1958. There is no other gallery in this vicinity, and we believe that the cultured musical audience that is drawn there would provide a good market for our project.

In addition to carrying small oil paintings, we plan to have a large selection of graphic art, pen and ink drawings and gouaches, which we feel would appeal particularly to vacationers and summer residents.

We would be very pleased if we could include some of your prints in our selection. Could we arrange to speak with you at your convenience to discuss this possibility?

You can write or phone either of us at the addresses and phone numbers below. We look forward to hearing from you.

Sincerely,

Rosa Esman

(Mrs.) Rosa Esman
East 95th St., NYC. TE-1-3404

Suzanne Lubell

(Mrs.) Suzanne Lubell
46 East 91st Street, NYC. TR 6-4541

P.S. We enjoyed immensely your interview on "Nightbeat" several months ago!

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



4206 n. Longview ave
Portland, Oregon
Feb. 4 - 1958

The Town Gallery, Portland,

I thank you very much for the catalogue of current exhibition of my late brother's show there and I am glad to have you show his great works of art. at present the Morrison St. Gallery here is handling what pictures I have for sale and have sold some lately; there are perhaps twelve more for sale, some lithographs and etching a few oils etc. not real large ones. perhaps it would be better for you to contact Don Sorenson of the Morrison St. Gallery as I have contacted him for future sale of pictures. I do appreciate your interest in my brother Clayton S. Rice's art work. He was truly a great artist and his greatness will live on in his great works of art.

Sincerely yours,
Maurice A. Rice.

Jan Goldman
65 MERRIAM AVENUE
LEOMINSTER, MASSACHUSETTS

February 17 '58

My dear Mrs. Halpert,

Thank you for your prompt reply.
My estimate that a Weber painting
would probably be about \$5000
was pretty close to the mark.

You asked for my budget
allowance for a Max Weber
painting. It would be from \$2000
to \$2500.

You mentioned that his most
recent paintings in gouache are
all priced at \$2500 while some
of his early oils are less expensive.

I expect to be in New York
within the next month or two,
at which time I shall stop
in to see you. In the meanwhile
I would appreciate your sending
me a group of photographs to study.

Thinking aloud I might say:
should I buy a gouache which
I could afford now or postpone

February 14, 1968

Mr. Karl Zerke
1807 Atapha Nene
Tallahassee, Florida

Dear Karls

As we are now preparing the publicity material in connection with the 180 Church Street project, I am writing to ascertain whether you could send me as soon as possible a photograph of yourself and your biographical data - including representations in museum.

Can you also let me know the dimensions of the painting, so that we can supply the proportions to the layout man.

Many thanks for your cooperation.

Sincerely yours,

KGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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February 8, 1958

Mr. Peter Daffield, Co-Chairman
Student Artistic Committee
University of Montreal
Montreal, Canada

Dear Mr. Daffield:

May I express my thanks to you and Mr. Emond for your
very nice letter and for sending me the impressive catalogue
of your impressive exhibition. Of course I am very eager to
know how the show was received in Montreal and whether you
are pleased with the results. If you have my duplicate news-
paper clippings, I should very much like to have them for
my records.

I believe that a telegram was sent to you during my absence
regarding the return of the Dove collage and pastel which
we need desperately for another show being organized in
Houston, Texas. Can you arrange to have these pictures
delivered to us in the same manner they were picked up
unless some one you know is planning to come to New York
very shortly. It is really urgent. I shall be most grateful
for your attention in the matter.

Again, my congratulations.

Sincerely yours

DOML:

having the details as to price, size, provenance, etc.

Also, if you have a general catalogue of available contemporary reproductions which you can send, I would appreciate receiving a copy.

Thanks for your cooperation.

Sincerely,

J. F. Henry

JAMES F. HENRY
2121 Virginia Ave. N.W.
Washington 7, D. C.



Established 1896

FOLSOM ENGRAVING COMPANY

Photo - Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone HANcock 6-5390

February 5, 1958

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Attention: Miss Edith G. Halpert

Dear Miss Halpert:

Referring to our telephone conversation regarding price for four-color plates, a size of 6 x 4½ would come to approximately \$287.00. If the size varied to a greater depth, it would cost a little more.

Backing these plates to a patent base thickness for printing will cost about \$18.00 per set extra.

Mr. Wight requests this be done before shipping to him.

Sincerely yours,

FOLSOM ENGRAVING COMPANY

E-B

R. T. Eldridge
R. T. Eldridge

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1958

Mrs. Willard Cummings
39A Chesham Street
London S.W.1, England

Dear Millie:

It was so good to hear from you.

I hope that you and the children had a glorious time skiing in the Alpine sunshine. This is more than I can say about life in America. Although we have had a considerable amount of snow, skiing was not among our forms of entertainment and sunshine is an unknown quantity as of the past two months. During December I flew to Florida for about ten days' rest and, I hoped, sunshine, but the first five days or so registered about 40. However, it was most relaxing and I came back a better, if not a gayer or tanner, person.

It just occurred to me that I did not acknowledge the very thoughtful gift which was enclosed in the Christmas card. You are a dear and I am most grateful.

How have you, Bill, and the children adjusted to foreign life and when do you plan to return to the good old U.S.A.

Do let me hear from you, and my best to you, Bill, et cetera.

Sincerely yours,

EGH:pb

February 18, 1958

Mr. N. H. Mager, Business Manager
14th Annual National Antiques Show
Executive Offices
97 Duane Street
New York 7, N. Y.

Dear Mr. Mager:

At last the photographs and the list have been sent to you and I hope that you are pleased with the selection. Only one object has any historical association but since my purchases have always been guided by the quality of the paintings or sculptures, the other associations have been of secondary importance and for some reason or other I rarely have the occasion to see the two elements involved. In any event, if you would prefer to have some substitutions, do not hesitate to say so. The list with all the complete data is now enclosed on our consignment invoice. Please let me know when you want these at the Garden and also advise me what the insurance arrangements are.

I hope you do not mind that not all of the items are for sale - and I would prefer not to have the prices published. We shall be very glad to answer any telephone inquiries.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 14, 1958

Mr. Gregorio Prestopino
Roosevelt
New Jersey

Dear Mr. Prestopino:

As we are now preparing the publicity material in connection with the 100 Church Street project, I am writing to ascertain whether you could send me as soon as possible a photograph of yourself and your biographical data, - including museum representation.

Can you also let me know the dimensions of the painting so that we can supply the proportions to the layout man.

Many thanks for your cooperation.

Sincerely yours,

EGH:pb

February 14, 1968

Mr. George Grammer
126 East 24th Street
New York, N. Y.

Dear Mr. Grammer:

As we are now preparing the publicity material in connection with the 100 Church Street project, I am writing to ascertain whether you could send me as soon as possible a photograph of yourself and your biographical data - including museum representation.

Can you also let me know the dimensions of the painting, so that we can supply the proportions to the layout man.

Many thanks for your cooperation.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1958

Mrs. Harry Schwachman
130 Lake Avenue
Newton Center, Mass.

Dear Mrs. Schwachman:

In the event that you have not received the information before,
I have checked with Mr. Zorach regarding the sculpture which
you purchased some time ago.

The subject was based on his daughter Dahlov when an infant, and
if it is of any interest to you, Zorach modeled the figure during
his stay in Plainfield, New Hampshire. Only one cast was made
and it was never exhibited as he retained the sculpture in his
own home.

If there is any further information you require, I shall be
very glad to cooperate with you.

Sincerely yours,

RM:pb

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NEW YORK

CHICAGO

SAN FRANCISCO

LOS ANGELES

MIAMI

DALLAS

PHILADELPHIA

BOSTON

fabrics INC.

120 EAST FIFTY-FIRST STREET, NEW YORK 22, N. Y.

TELEPHONE: PLAZA 5-5200

SHOWROOMS AT

515 MADISON AVENUE

February 12th, 1958

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We are in receipt of a letter from Miss Eunice Rancourt of Harvey
Proberg, Inc. Advising that fabric S 2218-3, your order N13630,
was received at their factory on December 23rd, 1957.

Very truly yours,

BORIS KROLL FABRICS, INC.

Genevieve Cullen
Genevieve Cullen
Customer Relation Department

GC:gr

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purchaser is living, it can be assumed that the information
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UNIVERSITY OF CALIFORNIA PRESS

BERKELEY 4, CALIFORNIA

February 13, 1958

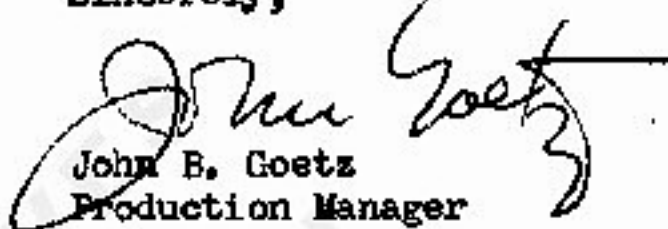
The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Blocked process color plates for Rising Moon, 1941
by Arthur Dove were received today. Progressive proof
was not included. Please send progressive proof at your
earliest convenience.

We plan to print the color plates in the Dove book
from patent base. Do you have any objection to our re-
moving these plates from their wood blocks and blocking
them up to 11 pt thickness for patent base printing?

Sincerely,


John B. Goetz
Production Manager

JBG:ds

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established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
published 60 years after the date of sale.

Feb. 3, 1958

Mrs. C.M. Case, Jr.
Box 106 Route Three
Wayzata,
Minn.

Dear Mrs. Case:

Non - reflecting glass would be fine; if you can get a good grade. Maybe you know of some place near you where a good non reflecting glass can be procured. I know it should be placed on the picture by someone who really is acquainted with the operation.

Of course, it is considerably more expensive, just how much I am not certain.

But if you were in doubt as to the type of glass you wanted; I would just take my time and look around until I located the grade which best suited my purpose.

Hope I have been of some help.

Sincerely yours

John Marin, Jr.

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February 8, 1958

Miss Helen D. Willard
Museum of Fine Arts
The Department of Prints
Boston 15, Massachusetts

Dear Miss Willard

As you probably know, I telephoned Mr. Wick yesterday and immediately followed his instructions to ship the Charles Demuth painting "Distinguished Air", together with the photograph of "Plum and Apples". The latter is on exhibition in Houston, Texas, but I wired immediately after talking with him, requesting that it be withheld from sale and made available for your consideration. If it is urgent that the painting itself be sent to you before the end of the exhibition, about March 1st, we can arrange to have it sent to you directly at an earlier date.

Of course I regret very much that the Shahn had been sold but after so many weeks had transpired, I assumed that you decided not to consider any of the paintings tentatively selected. Indeed I regret it very much.

Would you please let me know about "Plum and Apples". Incidentally, I purchased another very handsome still life at the Demuth sale held at Parke Bernet on Wednesday the 5th, and much to my astonishment was obliged to pay \$2600 for it. Frankly I much prefer the "Plum and Apples" but I had to fall in line with the competition. For your information the still life I refer to is number 99 in the catalogue.

It was very nice seeing you and Mr. Wick and I hope to have the pleasure soon again.

Sincerely yours

EMH:la

L. ARNOLD WEISSBERGER
190 EAST 56 STREET
NEW YORK

February 14, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Herewith Bankers Trust Company check to the order of
the Downtown Gallery in the amount of \$730. on account
of my bill.

Don't forget that I want that other Zorach.

Kind regards.

Cordially yours,

LAW:agg
encl.

A handwritten signature in dark ink, appearing to be 'LAW' or 'LAW:agg', with a long, sweeping horizontal line underneath it.

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1895 Jefferson, Apt 101
San Francisco, California
February 11, 1958

Downtown Gallery
32 E. 51st
New York, N. Y.

Gentlemen:

I understand you sell the work of Ben Shahn. I enjoy his drawings, especially his handling of the subject of the human form and I am interested in buying something inexpensive of his in an original drawing or water color in the range of \$100 to \$300.

In view of the distance perhaps you could send me some photos or other reproductions of Shahn's work. I recently bought a Rico Lebrun from Seligmann by such means.

Also, please place my name on your mailing list for future announcements.

I would appreciate acknowledgement of this letter and your cooperation.

Very truly yours,


James Patrick Goodwin

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1968

Miss Jean Mills
Associate Editor
AMERICAN HERITAGE
551 Fifth Avenue
New York 17, N. Y.

Dear Miss Mills:

We have checked our records and find - fortunately - that we have negatives of all but the PASSION OF SACCO AND VANZETTI, which is owned by the Whitney Museum. This is No. 1. in your letter. I am sure that the Museum will be glad to supply this print.

The other three we can make for you within the next few days and will be mailed promptly, together with the bill for the prints. The names of the owners will be supplied to you and the photographs should be credited to THE DOWNTOWN GALLERY.

Sincerely yours,

BGH:pb

GUMPS

11 February 1958

Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

It was good to see you again, I wish there had been more time to talk with you; I always seem to get so many good ideas just listening....

The Shahn drawing has arrived safely. Miss Heninger wants to think about it, but will contact you shortly. It is a beauty and I hope she takes it. The invoice is enclosed here.

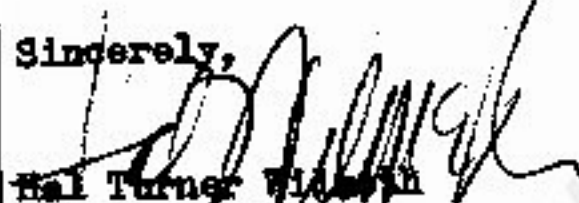
I shall enclose photostatic copies of our correspondence concerning the missing copy of Shahn's SUPERMARKET. The story is: In November we received "ALPHABET OF CREATION" AND "SUPERMARKET," these were paid for on your receipt #5918 in January. We then requested another copy of SUPERMARKET and received your receipt form # 5514, but no print has arrived. This receipt of yours was dated November 10, 1957, we feel sure that this was a mistake and that it should have been dated December 10. We have no further information. Since the point of origin is with you, we cannot trace it. If it left your gallery it was undoubtedly lost in the Christmas mails. If we can be of any further help, please let us know.

I just received a call from our shipping department that the three Marins have just arrived. They look fine, keep your fingers crossed and we'll hope for the best.

The Rattner show in Washington was magnificent. I'll write you more concerning this and a group show.

Thanks again for your cooperation and kindness. I wish you could come out to see us sometime.

Sincerely,


Hal Turner
Director
GUMPS GALLERY

250 POST STREET • SAN FRANCISCO, 8 • CALIFORNIA • YUKON 2-1616

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 8-0371—P. O. BOX 7272—STATION C

NAL S. DUMAS.....Chair., Board of Trustees
WALTER C. HILL.....Chair., Executive Committee
MRS. GRANGER HANSELL.....President
RONALD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

February 14, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

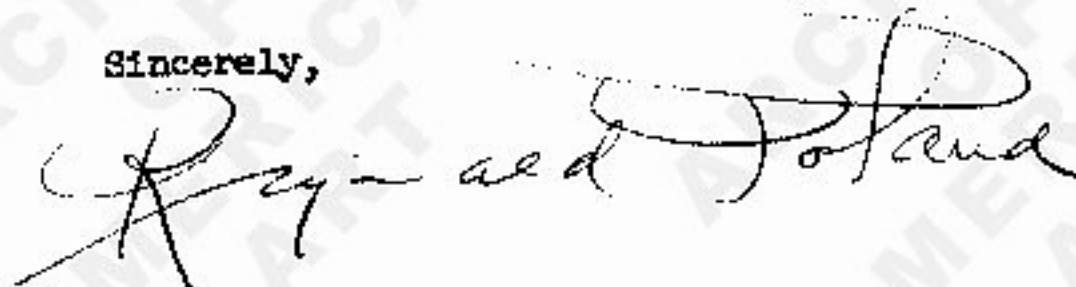
With the departure of the Still Life Exhibition,
I address this word of thanks to you for your generous loan.
This art, which you lent, added decidedly to the significance
and appeal of our exhibition. Any number of persons here have
not only called it the finest art exhibition we have ever staged
but the most interesting art event in Atlanta.

The Atlanta Art Association and its Galleries and
I personally, are most grateful to you and we offer our sincere
and great thanks. I wish that we might reciprocate in some way.

I hope you will pay us a visit, whenever it is
possible. It will always be a pleasure to see you.

With renewed thanks and warm regards,

Sincerely,



Director of the Museums

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GILBERT • BRIDGEWATER • CONNECTICUT

Edith Pease-

I'd hoped that by now you'd have been up here sharing our blustering weather, all cozy and warm by our new pictures - and fire. But alas! no week end has come and gone and we've had to enjoy our beautiful Rattner and Shalin without you to share them.

And speaking of coming and going didn't "Maybe Tuesday"? We were so genuinely sorry to hear about it and figured that Ethel Linden Riner pulled out with her dough rather than fumble on word & mouth pulling the show through. Poor Jack (and poor Edith!!!!!!) I hope he's not too upset. And as for you, small comfort in thinking at least it might pull you down on the income tax bracket!

The main reason we disapprove of winter is that we don't see you enough! We not' pulling the screws on but we would love to have you come up! The only week end we're too involved is that of Feb 22nd. From then to March 15th we're free as birds and would like you to be a bird with us. Fly up! (Oops! Sorry!)
(over)

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a purchase for a few years, when I might be able to consider an oil - the by then his oil may be more costly.

Perhaps I shall discuss this with Mr. Wm. Lane who lives nearby.

Am I correct - I seem to recall having seen a Shaker painting, "The Flute Player", displayed last June at the outdoor Boston Art Show. Was it on loan from some collection?

May I ask you another question - about a Ben Shaker print, entitled "Laissez faire", which I saw recently in a small Cambridge gallery.

What would be a fair price for it - have you any prints of it - and does Shaker execute his own prints?

Sincerely,

(Mrs. R. H.) Jan Holdeman

February 18, 1958

Mrs. Abel E. Fagen
1581 Old Mill Road
Lake Forest, Illinois

Dear Mildred:

Once in a very rare while, I am put on the spot and this is such an occasion. Tradition has placed an art dealer in a very vulnerable position, that of taking advantage of the poor starving artist and/or of the innocent buyer. Coming into the situation at so late a date when you had actually pledged a gift to the Temple and Abe in his characteristic enthusiasm agreed to do something, I am at a complete loss. Now that it seems impossible for him to commit himself at this time to a sizable mural at any price and evidently you have both agreed on an existing picture, it would be advisable for us to get together and decide on a specific painting for the occasion.

The painting of MOSES in our recent exhibition is very large, as you recall, and is priced at \$4000.00. We turned down two offers from young collectors who were prepared to pay \$3000. as we feel strongly that the figure established by the artist should remain. When one considers what is paid for minor works by minor European artists and relates them to such extraordinary canvases as the MOSES by Rattner, I find it impossible to suggest a reduction. On the other hand, since this is a gift to a tax-free institution and fits in to the 30% deductible bracket, what do you think of a deduction of \$1000.? Please be perfectly frank and please appraise the position in which I have been put. I certainly hate to pass as an ogre, or, to be more correct, an ogress.

May I hear from you?

Sincerely yours,

EGF:pb

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Pioneer Acres
Selkirk, N.Y.
Feb. 7/58

Dear Mrs. Halpert

I had long intended to write and suggest that since I now come to town so very seldom - about twice a year - it seemed a waste of time and postage to continue to send me your catalogue.

But I never got around to it. And now I am glad. Because the last one, on C.S. Price, interests me enormously. I am always keen on hearing about a new artist when out of the ordinary run, as Mr. Price decidedly seems to have been; never having "come East", and so on.

And surely there must be something peculiarly felicitous about the presentation of him by Mr. Harris K. Prior? Because when later I came across a review of the show, it failed completely to sustain, or add to, the impact which I had received from the Foreword on either the man, the life or the work. In fact, I would not have given him another thought, had I not already "made up my mind". That, I inst., about his having influenced artists like Morris Graves, and others, seemed like an anti-climax. In view of his so unusual way of life, among other things.

I was wondering, Mrs. Halpert, if there might be some material on him, a book or a representative collection of photographs which I might borrow for a few days. I do a "little writing" on contemporary artists and should like to include him. While the feeling is strong. Naturally, I shall later want to see his work in order to go on from there.

He rather reminds me of my late friend Rex Slinkard, also a Westerner and rancher and, I continue to believe after more than 30 years, a great artist but one whom very few people today have even heard of. To be sure, it may be seen from time to time at the Stanford University where now, after many years of wandering between the museums of Los Angeles and San Francisco, it finally found a permanent home (with, in 1920, one view of it in New York, at Knoedler's).

I hope that this interest of mine as it relates to a request - but which it very far from is - will not serve to inconvenience you in any way. I can very well wait till the spring when I may be in New York and can stop in and see what there may be, including some originals.

Yours very Sincerely

Carl Sprinchorn
Carl Sprinchorn

Mrs. Edith G. Halpert
Downtown Gallery,
32 East 51st St.
New York

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February 8, 1958

Mrs. H. H. Goldman
65 Marrian Avenue
Lexington, Massachusetts

Dear Mrs. Goldman:

Thank you for your letter.

As Mr. Baur of the Whitney Museum mentioned, we are the sole agents for the work of Max Weber and have examples in all media and in a varied price range. Aside from the very few small watercolors, measuring approximately 5" x 4" and priced at \$250, there are a group of his most recent paintings in gouache all priced at \$2500. The oils, with the exception of a few very early examples which we succeeded in obtaining from him (comprising both still-lives and landscapes ranging from \$750 to \$1000) are \$3000 to \$7500.

If you will let me know your budget allowance for a Max Weber painting I shall be very glad to send you a group of photographs for consideration.

Meanwhile, I am sending you a catalogue of our last Weber exhibition and shall await your reply before sending you the photographs I mentioned.

Sincerely yours

BGH:ls

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2-2-58

Gentlemen:
I saw in Ben Shahn new book
a silhouette print Triple Dip of
a small boy in colon - I would
like to have the print. If that is
sold - information on some others.
Thank you

Richard T. Ryan

5528 Ellsworth Ave.
Dallas 4, Texas

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February 14, 1958

Mr. Carl Springhorn
Pioneer Acres
Selkirk, New York

Dear Mr. Springhorn:

It was good to hear from you.

I agree with you regarding Price and I am astonished, now that the exhibition has been up for almost three weeks, that so few New York visitors were aware of his contribution. It is a sad commentary that when an artist dies and there is no dealer representing his estate, the name drops out completely, since museums either have too little time to do research or depend on what they see in dealers' galleries. In any event, I am very glad that I have had the opportunity of what might be called reviving Price's reputation.

We shall continue to hold several of his pictures so that he will be included in group shows here as well as in museums.

Unfortunately, the only two full-length catalogues published are out of print and cannot be obtained unless you try directly by writing to the Portland Museum which published a very comprehensive catalogue with many reproductions in 1951 on the occasion of the Price Memorial Exhibition which traveled to a good many other museums in the country.

When the show closes, I shall send you an almost complete set of photographs which you may retain for a week or so and return to us for our archives and for further publicity. And when you are in New York in the Spring, I shall be glad to show you whatever original paintings we have in our possession.

My best regards.

Sincerely yours,

RCH:pb

February 8, 1958

Mr. L. Arnold Weisberger
120 East 56 Street
New York 22, N. Y.

Dear Mr. Weisberger:

I understand that you are sending to the LaJolla Art Center a painting from your collection entitled "Pasaggio" by Mario Russo - measuring 38 1/2 x 27".

In view of the fact that the artist has had one-man exhibitions in Naples, Rome, Capri, Milan and in Washington and New York, and has also been represented in a number of major group exhibitions in Europe and this country, I would consider \$1200 a conservative market value.

If there is any other information you desire, please let me know.

Sincerely yours

EMM:ls

Copy to Mr. Patrick Malone

February 14, 1958

Miss Bonnie Colvin
Detering Galleries
1408 McGowen
Houston 4, Texas

Dear Miss Colvin:

Indeed I am quite upset by the condition that you report in connection with the new shipment as it was supervised carefully by Mr. Allen who took all the necessary precautions. I am very sorry that you are troubled by the same problem.

Since wiring you regarding the Demuth painting, we discovered that it was necessary to have the original at the museum for the consideration of the trustees. Therefore we made a quick substitution in order not to disappoint the director. And so, you may retain it in your exhibition to be returned with the balance of the consignment.

Naturally I regret that what we consider some of our outstanding paintings and sculpture have not been "snapped up" as we expected and hope that there will be some favorable results before the exhibition closes.

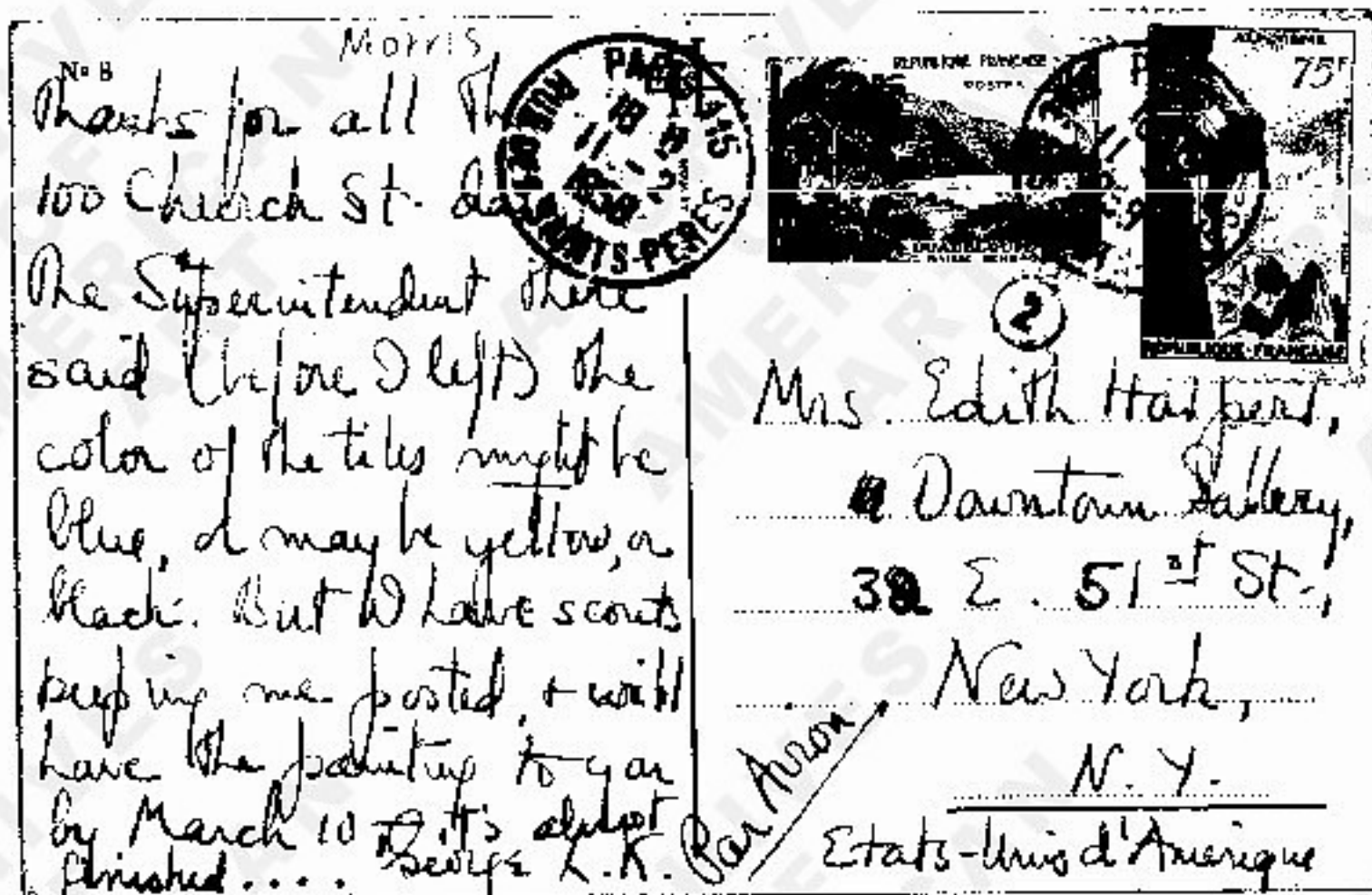
It seems so long since my visit to Houston but I have become completely readjusted to the very bad weather we have here at present.

Please give my regards to all the gallery ladies.

Sincerely yours,

RCH:ph

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

February 14, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have gone over the black and whites with the University Press since my return, and have worked out an optimum list of illustrations, although whether we will be able to use the full number without running the price of the book too high remains to be seen. In any case, these are now the extra photographs that I would like to have:

✓ TEAM OF HORSES Dr. M. Holt Pastel 1911
✓ ABSTRACTIONS 1 TO 6, 1910 (1 photo)
DOGS CHASING EACH OTHER A.S. Art Ins. Chic. 1929
REASONABLE FACSIMILE A.S. " " 1942
PRIMITIVE MUSIC Phillips Gallery 1944-45
Ralph Dusenbury
Note. COMP. 1911 - Brit. Gall. - (Cane)

Also, at least one more photo out of the water color list, besides the three that I have. I have:

PARTLY CLOUDY
LANDSCAPES IN FIVE FLATS
LONG ISLAND

I believe that four water colors will be about all we can reproduce.

You will note that I am asking for two of the Chicago paintings and one more of Phillips'. Phillips was somewhat under-reproduced and the Chicago Art Institute was neglected. Chicago borrowings were slightly more numerous than those on my original list and deserved more attention.

I will be shooting out request letters at once and will keep you in touch as to refusals (and there will, of course, be some beginning to come in), but the show--including the water colors--is larger than we foresaw, and I doubt that we'll need substitutions.



INLAND STEEL COMPANY

GENERAL OFFICES - 30 WEST MONROE STREET - CHICAGO 3, ILLINOIS - FINANCIAL 8-0300

LEIGH B. BLOCK
VICE PRESIDENT
IN CHARGE OF PURCHASES

February 17, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have received your letter of February 14th, telling me that you are assembling a one man show of pictures by Sheeler. "Western Industrial" is hanging in my new office and, as there is a continual stream of visitors now going through the building, it will be impossible for me to loan this picture for your show. I would like to add that it has been greatly admired, as have all of the other pictures that were purchased from the Downtown Gallery.

Sincerely,


Leigh B. Block

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Mrs. John A. Pope

February 8, 1958

P. S. We withdrew the William Prior group portrait of the "Brown Children" which required relining. This will be taken care of promptly and will be returned to Manhattan Storage.

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Mrs. Pope:

I have been doing so much traveling in the past few weeks that I have been quite remiss in answering your letter and giving you the information you requested.

Meanwhile, I understood that you communicated with Mrs. Webb and have received from her a group of photographs as suggestions for inclusions in the Brussels exhibition. Mrs. Webb and I spent considerable time going over her collection and agreed that the items recommended would make an excellent group to complement the very fine paintings you chose. American Folk Art - unlike contemporary art - had no stringent line of demarcation between painting and sculpture and many artists worked in both categories. To the Europeans particularly, the sculpture is of unique interest as it has a native flavor which distinguishes it even more than the paintings from the work of the homeland. In any event, I hope that you like the selection made from what is considered the great collection of American folk sculpture.

In going over the list very carefully, as you suggested, I feel that you made a remarkably outstanding choice of paintings and that the only weakness is in the categories of the so-called lesser media of watercolor, paintings on velvet, calligraphy or steel pen drawings, and furniture. If about fifty to twenty of these were added it is my opinion that the folk art division of the exhibition would really make European visitors realize that contemporary art had a mighty worthy native background. I would suggest this inclusion together with the sculpture, even if it were necessary to reduce the large number of portraits - if they have not already been invited.

If you so desire, I shall be very glad to make suggestions from the many collections I am familiar with and will be glad to add some items from my personal collection as well.

Wish you had me know. My best regards.

Sincerely yours

EDNA

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

WHITENALL 3-8100

GENERAL INSURANCE
LIFE INSURANCE

February 4, 1966

Downtown Gallery, Inc.
22 East 51st Street
New York, N. Y.

We enclose herewith audit statement of the Home Identity Company showing the actual amount of wages paid under Workmen's Compensation Policy #0-12265 for the period of one year ending October 17, 1967.

This audit shows an additional premium due the insurance company of \$80.09 for which we enclose our invoice.

This additional premium is based on figures taken from your records which we assume to be correct as regards both amount and classification. If there should be any discrepancy, please notify us.

Very truly yours,

Theodore D. Taussig

Theodore D. Taussig

per C.B.

TDT:cb
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

This is the address of the gallery.
The Morrison St. Gallery
1016 S.W. Morrison St
Portland
Oregon

P.S.

Should you want to contact me
again anytime I would be
pleased to give you any
information I can regarding
my brother's works.

my phone number here
is A.T. 2-5759

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 8, 1958

Mr. Don Sorensen
The Morrison Street Gallery
1616 S. W. Morrison Street
Portland Oregon

Dear Mr. Sorensen:

Several days ago I received a letter from Mr. Morris Price in reply to a note from me enclosing a catalogue of our current exhibition. A copy of this is now being sent to you as well.

In his letter, Morris Price suggested that I write to you directly regarding the possibility of adding to our very small collection of paintings by Price so that we could continue to promote him in New York. As I mentioned in writing to him, I was quite astonished that so few people in New York were familiar with the name or the work of C. S. Price. As you will note from the catalogue, a good many of the pictures were borrowed and several of those which are listed, and which were purchased by me from Valentine Dudensing - who closed his gallery more than ten years ago and had his entire collection in a New York warehouse -- have just been sold, leaving me with a very small stock for the purpose I had in mind.

Will you therefore let me know at your convenience whether there are any of the later examples available for purchase and if so, what the price range would be.

Thank you for your cooperation.

Sincerely yours

MSL:z

Feb. 13, 1958

Wilson Picture Frames
182 Hempsted Turnpike
West Hempsted, N.Y.

Dear Mr. Wilson:

This is in regard to the Abraham Rattner frames. We have two frames here at The Downtown Gallery, made by you, which do not fit any of the Rattner paintings. You made these frames only a short time ago, just before Christmas, I believe.

The sizes on these two frames are -

1. 49" Long - 25 $\frac{1}{4}$ " Wide
2. 48 $\frac{3}{8}$ " Long - 35 $\frac{1}{4}$ " Wide

I also have four paintings needing frames, all by Mr. Rattner. I will give you the titles and the sizes.

1. Sag Harbor #1 Size 48 $\frac{1}{8}$ " Long - 24 $\frac{1}{16}$ " Wide
2. Sag Harbor #2 " 45 $\frac{3}{4}$ " Long - 35 $\frac{3}{16}$ " Wide
3. Standing Figure " 45 $\frac{5}{8}$ " Long - 35" Wide
4. Boy With Fish and Nets 51 $\frac{1}{2}$ " Long - 38 $\frac{3}{8}$ " Wide

All these above measurements are rabbit to rabbit.

Maybe you can do something with the two frames here. also Mrs. Rattner told me she wants frames made for the four pictures with sizes listed above. Would it be possible for some representative of your firm to come here and check these two frames here to see if they could be used with any of the paintings listed above.

Also, after you make the frames; could you have someone come here with the necessary tools and put the frames on the the pictures, as we just do not possess those people who are specialists in such matters.

Hoping to hear from you soon -

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRACE BORGENICHT GALLERY INC.

1018 MADISON AVENUE · 79 STREET · NEW YORK 21 · LEHIGH 5-8040

February 3, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

The arrangement of 15% of our commission to you on
the Ernst and Crawford paintings is perfectly agreeable.

With cordial regards,

Sincerely,

Grace Borgenicht

GB/rs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1958

Miss Rosalind Irvine
Whitney Museum of American Art
20 West 54 Street
New York, N. Y.

Dear Miss Irving:

Will you kindly change the Lender of

Ben Shahn World's Greatest Comics

Charles Demuth Norman M. Egiap

from Mrs. Edith Gregor Halpert to "The Edith Gregor
Halpert Foundation"

Thank you

After to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Anyway we love you very much
and do miss you. And we have a nice
warm hearth up here in the snow
chor country. (That's really a dirty
lie - we've only got an inch on the
ground but it's frozen to pure ice!)

Tell Albert we loved his dinner
and Sue gave me a real honest to
God diet.

Much love from us all
Virginia

February 11, 1958

Prior to publishing information regarding sales of a used
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Gentlemen,

I am interested in a portrayal which
Ben Shahn has done of Dr. Robt. Oppenheimer.
Is this a lithograph? If so, how many prints
and how much are they?

I am also interested in the same information
re Einstein.

LENOX HILL
STATION

Very truly yours
Alph. F. de Beets
Box 2643 Univ.
Gainesville, Florida

February 1, 1958

Mr. Lee S. Guttman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

Straightening out my desk the other day, I found the enclosed which I am sure was not intended for me, although it would give me great pleasure to send in the registration fee. Frankly, I would have mailed it to the school, but I was convinced that you would have some additional data or a letter to accompany the application and am therefore returning it to you.

Needless to say, I was overwhelmed with pleasure on receipt of your letter. There is nothing more gratifying than learning that pictures we have sold are giving pleasure to the owner and are endorsed by his knowledgeable friends. And so, I am a very happy girl. And so, I think you are a swell guy to write me as you do.

At the moment I am cleaning up my dictation file and will start packing immediately after for my trip to Houston tomorrow. Not being as young as you I no longer look forward to these lengthy plane rides accompanied by the anxieties which go with air travel at this time of the year in relation to the possible delays, changes, et cetera. Nevertheless, all this is part of the job and I know I shall arrive, smiling outwardly, in any event.

My best regards.

Fondly,

EGH:pb

Enclosure

application to Emma Willard School
for Patricia Guttman

February 1, 1958

Mr. Joseph Eberhart
Eberhart...Antiques
100 Cherry Street
Burlington, Vermont

Dear Mr. Eberhart:

I am so sorry to appear ungracious in not answering your letter sooner, but I have been away and am now about to leave for Houston.

If you would consider sending the painting on approval, charging shipping expenses to us, I should be very happy to consider the so-called primitive of which you sent me a photograph.

Again, I want to tell you how grateful I am — and I also want to say that on my return from Texas on Wednesday, if the picture should be here at that time, I will make an immediate decision. In any event, I do not plan to go off for several weeks.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1958

Mr. George Peratz
Schwabach and Company
1616 Cotton Exchange Building
Dallas 1, Texas

Dear Mr. Peratz:

I flew down to Houston where I spent a number of days and there-
fore could not communicate with you sooner.

Several days ago I sent you four more photographs of John Marin
watercolors which I thought would interest you. These are among
the finest examples we have, in spite of the fact that the prices
are as very low. It is our policy to keep pictures within the
reach of large numbers of collectors and although we shall be
obliged to increase prices very shortly, we will do so reluctantly.
Some of the Marins are priced at \$8000, but these include such
subjects as New York, because there are only two or three of this
subject still available.

Incidentally, we sent down a magnificent O'Keeffe to the Dallas
Museum for Contemporary Arts. It is included in the "Henriism"
Show which continues until March 2nd. Since you are interested
in the more representational type, I would strongly suggest that
you see BROOKLYN BRIDGE, one of her most important paintings and
priced at \$4500.

Sincerely yours,

EGH:ph

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

February 12, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

No reply comes from Elliott Roosevelt about lending Ben Shahn's "Our Friend" to our 47th annual. The only address we could find here was Rolling R Ranch, Meeker, Colorado. My letter was dated January 28.

Could you help us? With his New York address and telephone number (which is not listed)? Or by forwarding the carbon copy that I sent you of my letter to him?

I am holding a place in our catalogue, which goes to the printer tomorrow for first proof.

We have rounded up a Benton and two Curry's.

Please wire collect, if you wish.

Thank you for your help.

Sincerely yours,

Mary F. Williams
Mary F. Williams
Chairman

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A41 1-2

9



RAILWAY EXPRESS AGENCY

INCORPORATED

CLAIM DIVISION

SAN FRANCISCO CLAIM BUREAU

635 FOLSOM ST., SAN FRANCISCO 7, CALIF.

Feb. 5, 1958

WALTER PILLARD,
CHIEF CLAIM AGENT



ALWAYS QUOTE
OUR NUMBER

41034-3

Downtown Gallery,
32 E 51st St.,
New York, N. Y.

Gump's Inc, San Francisco, Calif.
Fr: Downtown Gallery, New York City, N.Y.
C591128 11-12-57 1 pc 2#
Water Damage--Serigraph Arts \$200.00

41

In order to proceed with our investigation of claim presented covering shipment as per above caption, will you please assist by furnishing necessary document designated in item checked below.

We thank you for your early compliance.

1. Copy of receipt showing name of employee receipting for shipment and time of acceptance.
2. Copy of original invoice or bill of sale.
3. Itemized bill against this Company showing in detail how arrived
4. Description of contents.
5. Drawing or cut and dimensions.
6. Complaint received from consignee or copy.
7. Consignee's account of sales.
8. Serial number of article.
9. Amend claim by _____% discount allowance per invoice.
10. Pending determination of carrier responsibility amend claim to limit of liability \$_____ as provided on Express Receipt.
11. Amend claim 50% account factory pack.
12. Amend claim by prepaid charges which are not allowable account not billed against consignee.

W. Pillard,
Chief Claim Agent

WHATEVER YOUR SHIPPING PROBLEM... ALWAYS ASK THE EXPRESS MAN



tion to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1958

Mrs. Robert N. Greene
123 Upton Avenue
Providence, Rhode Island

Dear Mrs. Greene:

I cannot tell you how sorry I am that you are troubled with the condition of the frame.

I am sure that any local framer can touch up the bad spots by applying the gold leaf in the few missing spots.

If you should be coming to New York and would like to bring the print with you, we shall ask our framer to do what he can. Do let me know what you decide.

Sincerely yours,

EMHapb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

February 5, 1958

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of January 30, confirming the selection of two paintings for our 47th Annual, which have also been confirmed by my form letter. I, too, was sorry that we did not have more time together, because you will be hearing of Elliott Tvery in New York before long, I think. And I always enjoy your angle on the painter's world.

The enclosed carbon copies of my letters to Mr. Roosevelt and Mr. Siporin will tell you what I did at Mr. Marin's suggestion, using your name, as you see. Mr. Siporin's reply is most pleasing to me. I hope you agree that by-passing New York is the easiest way of getting the painting here. If the work is for sale and if we should be interested in purchase, we would, of course, deal with you only.

I would have been glad to consider Weber and Kuniyoshi, although I can hardly imagine that anything by either, painted in the 1930's, would be available for purchase now. Besides, they are less "American", in a narrow sense, than some of the others. (In another sense, how much more American than those to whom citizenship comes easily.)

You are kind to suggest the Shahn poster, but it belongs in another theme, I think. We do have a sufficiently large group now for our show.

I have just had an engraved brass plate put on the Dove, Cow #1. Looks nice. Did I tell you it is scheduled to be in the Dove Retrospective next fall?

Would you be so kind as to thank Mr. Allen for introducing Max Weber? We had a delightful little stand-up visit with him and appreciated Mr. Allen's thoughtfulness. And please thank Mr. Marin for his help.

Sincerely yours,

Mary F. Williams
Mary F. Williams, Chairman

enclosures

Febr. 2, 1958

Mr. John Marin Jr
The Downtown Gallery
32 E 51st Street
N.Y.C.

Dear John,

Still no accounting received in spite of many promises. Please look into it and let me have a report and some money.

All the best in 1958

Sincerely

Stephen A. Jarvis
Stephen A. Jarvis

168 Berkeley Ave
Mount Royal,
Que.
Canada.

Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

LAMPS, Etc.

169 CHERRY STREET
BURLINGTON, VERMONT
Phone 3-3734

Feb. 10, 1958

The Downtown Gallery
328 51 St.
New York

Dear Miss Halpert:-

Thank you very much for your very prompt payment for the painting I sent you.

I cleaned the picture about 2 months ago - all I did was use a soft cloth - perhaps I might have dampened with a little plain water (can't recall exactly) it seems to have had sort of a dirty dusty film on it - (smudge like)

I bought the painting and many other items from the estate of Mrs. Grace M. Kelly of Richford Vt. Mrs. Kelly (deceased) was a widow for a number of years and of a woman of independent means - According to the Attorney who handled her estate and also her neighbors she never sold anything in her life and by the looks of her house, she never threw anything away either - She was a homesome woman and did not have many close friends in Richford - She had an only son who was killed in an accident - The picture as I found it was standing on the floor in one of the rooms in a corner - I believe it was in one of the rooms off the attic - Thank you again
Truly yours Joseph Ebenhart

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February 18, 1958

Miss Mary Earle Gould
23 Maywood Street
Worcester 3, Massachusetts

Dear Miss Gould:

Upon my return from a trip to Texas, I found your letter
of February 10th.

Indeed, I am very much embarrassed that you received no
acknowledgment of your very generous gift. Evidently, my
original note thanking you for the book and for your auto-
graph went astray. Will you therefore please accept my
grateful acknowledgment at this time, with an added note
of my enthusiasm for the contents.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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AFH

February 8, 1958

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Joseph Ebenhart
169 Cherry Street
Burlington, Vermont

Dear Mr. Ebenhart:

On my return from Texas I found that you had very kindly shipped the picture to me.

I am now enclosing my check and would be grateful for a receipted bill.

Incidentally, will you be good enough to let me know who cleaned the picture, and when it was done so that our records may be complete -- as well as supplying whatever information you have as to where the painting was found and whatever provenance you have available.

Thank you for your courtesy.

Sincerely yours

RMH.

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW YORK

MRS. JOHN D. ROCKEFELLER, 2nd, HONORARY CHAIRMAN
MRS. DONALD B. STRAUS, CHAIRMAN
HARMON H. GOLDSTONE, VICE-CHAIRMAN
WALTER BAREISS, VICE-CHAIRMAN
MRS. E. POWIS JONES, SECRETARY
PETER A. RUBEI, TREASURER

February 14, 1958

Dear Mrs. Halpert:

On April 22, from 6:00 until midnight, the Junior Council of the Museum of Modern Art will open an exhibition of works from the collection of Mr. and Mrs. Walter Bareiss. Proceeds of this gala evening at the Museum Guest House, 242 East 52 Street, will benefit the Junior Council Program Fund. I do hope you will be Sponsors, and will take tickets at \$10.00 each (tax-deductible).

The Bareiss Collection is one of the most comprehensive private collections of modern art in this country. In addition to paintings, drawings, sculpture and prints, it includes an extraordinarily fine group of illustrated books. The collection has never been exhibited publicly before, and the Junior Council feels proud and fortunate to be able to do so.

Sincerely,

Anne K. Jones

Mrs. E. Powis Jones

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WEISSBERGER & FROSCH

COUNSELORS AT LAW

L. ARNOLD WEISSBERGER

AARON E. FROSCH

CAREY "ARROW" LAW, N. Y.

120 EAST 50TH STREET

NEW YORK 22, N. Y.

PLANA 8-8808

February 6, 1956

Mr. Patrick Malone
La Jolla Art Center
La Jolla, California

Dear Mr. Malone:

I take pleasure in making a gift to the La Jolla Art Center of a landscape painting by the distinguished Italian painter Mario Russo, and I'm having it sent to you. The painting (called "Paesaggio") was, I believe, completed in 1955, and purchased by me in 1956.

For your information I am sending to you herewith a copy of an announcement of an exhibition of Mr. Russo's paintings at the Galleria Obelisco in Rome last March, which will indicate various exhibitions in which he has been a participant. Most recently Mr. Russo was the runner-up in the Holiday International Art Exhibit, and his "Saltimbanchi", reproduced in the November issue of Holiday, is now on tour with the Holiday Exhibition.

All good wishes.

Cordially yours,

LAN:agg

cc: Mrs. Edith Gregor Halpert

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February 8, 1958

Miss Kathryn J. Gesterfield, Librarian
Scottsbluff Public Library
Scottsbluff, Nebraska

Dear Miss Gesterfield:

Unfortunately I do not have the book entitled "Portrait of America" published by the Hyperion Press in 1945. We have in our possession a painting called "For Sunday Dinner" but occasionally two of Harnett's paintings bore the same titles either by virtue of the artist's records or through a subsequent error in cataloging. There was only one Harnett and his name was William H., rather than H.

There is a painting in the Cincinnati Museum called "The Old Violin" answering your description and I believe that the title mentioned by you is incorrect. We have in our possession an original lithograph of this painting - an excellent facsimile of the original. It was published in 1888 by Tushfarber. The price of this is \$225, and the measurements are 24" x 35".

Sincerely yours

ROSL

POL
February 8, 1958

Mr. Richard T. Pyle
5528 Ellsworth Avenue
Dallas 6, Texas

Dear Mr. Pyle:

Thank you for your letter.

I regret to state that "Triple Dip" by Ben Shahn has been sold out completely and that no more prints of the edition are available.

Shahn has produced a number of additional theorems or silk screens in color, two of which are reproduced in the same book; one on page 67; the other on page 69. These are priced at \$105. and \$110 respectively.

If you wish we can send several to you on approval with the cost of packing and transportation charges payable by you. Also, if by any chance you plan to be in Houston within the next three weeks, you will find a complete set of both the color and black and white prints by Shahn on view at the Detering Galleries at 1403 McGowen. An exhibition of paintings by all the artists whose names are listed below is current there and as I previously mentioned, all the prints may be seen.

I shall be very glad to follow your wishes if you will advise me accordingly.

Sincerely yours

BNH:la

rior to publishing information regarding sales transactions, assemblers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Thank you for your
recent subscription to PRINT.
The new issue should
reach you within the next
few weeks.

February 3, 1958

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

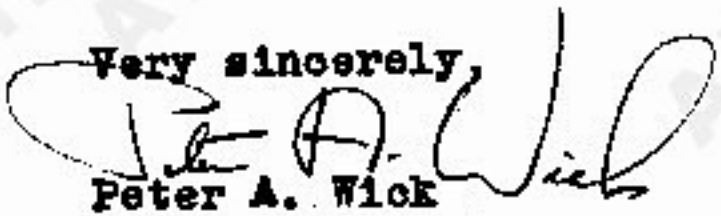
Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Replying to your letter of the 15th of January we are now in a position of having you send on approval the two Demuth water-colors, Distinguished Air and Plum and Apples; also the Ben Shahn Supermarket.

We shall hope to receive these at the earliest possible date.

Very sincerely,


Peter A. Wick
Assistant Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Possible? I am interested in any Door
that may be for sale and would
appreciate any photographs you
might have as well as prices and
sizes.

I shall look forward to hearing
from you soon.

Sincerely,

Glenn S. Fin

February 1, 1958

Mr. Edmund Vigtel
Assistant to the Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

In the absence of Mr. Marin, who has been away ill, I am acknowledging the photograph which you were good enough to return.

I enjoyed the opening and the party very much and hope that the show is coming along successfully.

Yes, I think it is too bad that there was no coverage on the Rattner show and that all the attention was concentrated on Calder, although I, too, admire his work tremendously. From what the Rattners casually mentioned, I believe they were greatly disappointed that Abe's show was so completely ignored. Therefore, may I suggest that you send any clippings which may appear, directly to the Rattners at the following address, and, if you can send a duplicate set for our records, I shall be most grateful.

1202 E University Village
Michigan State University
East Lansing, Michigan

My very best regards.

Sincerely yours,

BGM:pb

copy of letter
to Mr. E. Fagen
300 Adams St
Chicago
Abel E. Fagen

1202 H University Village
Feb. 5. 1958.

MICHIGAN STATE UNIVERSITY
OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

Dear Abel and Mildred:

Just returned from Washington
exhibition to find your kind letter.
We are glad to hear from you
and appreciate the suggestions
for the Moses painting. Am
forwarding your letter to
Edith Halpert of the Downtown
Gallery to expedite the
matter and I feel sure it
will be taken care of
sympathetically.

Thank you warmly. We
give the best souvenirs
of your New York visit
and look forward to being
with you soon again.
Affectionately to you both
and family. Always,
other.

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W. F. MARSHALL, President

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